SEW STAN

ISSUE #4

FLAMMENTOD/HOLOCAUSTUS

EOLE NOIR

FOREST MYSTICISM

EISENWINTER

FULLMOON

ARKTOGAA

DARK FURY

FUROR

SUNCHARIOT

ELITISM

DRAUGURZ

PAGAN HELLETRI

WOLFNACHI

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TODESZONE

SADORAS:

GRIZELDA

HERTOGENWALD



THIS, THE FOURTH ISSUE OF FEOHTAN YOU HOLD IN YOUR HANDS WAS CREATED AT VARIOUS TIMES
BETWEEN MMXVIII AND MMXXI.

SALUTES TO THOSE WHO TOOK PART AND DEVOTED THEIR TIME AND WORDS TO THESE INTERVIEWS.
THANKS ALSO GO TO THOSE WHO HAVE SUPPORTED MYSELF & THE ZINE SINCE THE FIRST ISSUE.

FUCK OFF TO THE SCENE PARASITES, RECORD FLIPPERS, HIPSTERS, POSERS, POP-UP LABELS AND INSTANT-GLAM/SOCIAL MEDIA SCUM THAT AIM TO REDUCE BLACK METAL TO THE LOWEST COMMON DENOMINATOR SHIT FOR SUBHUMANS AND SCENE TOURIST RICH KIDS.

SIEG ODER TOD

Hails Tyrrecvir, when did the initial ideas come into fruition to begin HOLOCAUSTUS And

Well, about Holocaustus... I had some ideas for some songs. I rehearsed them some times and recorded them (with ultra cheap equipment and a lot of lack of knowledge about how to use it). No special story behind that.

And Flammentod... actually the first Flammentod release was the Teutscher Winter Promo of Holocaustus and after that release I wanted to rename Holocaustus into Flammentod. Flammentod is German and means death by fire, Holocaustus is latin and means something about flame sacrifice. I just wanted to change the style and carry on with the new stuff as Flammentod. But later I decided to keep Holocaustus too in order to make raw and aggressive chaos music under that flag.

Your other project FLAMMENTOD's first release surfaced in 2002.

How did you differentiate FLAMMENTOD from HOLOCAUSTUS?

I know for most people Flammentod is more chaotic and full of playing mistakes than Holo∉austus I know for most people flammentod is more chaotic and full or playing mistakes than hologaustus but actually Flammentod had a better song writing, better structures and also the more sophisticated lyrics. Holocaustus was basically music about destruction... Flammentod was music about struggle, pride, loyalty, politics. But the point with better songwriting etc. was hard to recognize for other people because I ruined everything with my super bad drumming.

To my ears FLAMMENTOD always sounded more sporadic, loose and improvised than HOLOCAUSTUS. Looking back was this always the idea for FLAMMENTOD?

Most of the old demos were recorded analog on my 4- and later on my 8-tracker. I wasn't able to compose and play/record the drums first, so I always recorded the guitars first (except for Morpheus Armen entrissen)... Guitar one, guitar two, drums, vocals... that was the sequence. Recording music in this order is a real bad idea and I needed reaaaaally long to understand What a metronome is for. Flammentod was the musical way I wanted to evolve to while Holocaustus just stayed were it was. I know that Flammentod took a loooong way the get to the point where I wanted it to be. I needed about 9-10 years to reach the point of the real stylistic of it. I know that to most people it was just noisy chaotic stuff, but in many cases there was more of ideas behind it than it was obvious. After I reached the point of having enough skills, knowledge and the right equipment to do it better I planned to re-record alot of old tracks in a ... listenable way... But after I broke with both projects I put those ideas on ice too. The only thing of that which is left is an unreleased EP from about 2010 called "Jahre des Zorns" with 4 old tracks, originally from 1999, 2001, 2002 and 2004, re-recorded.

Both projects worked with many bands from Europe such as - Aryan Blood, Hrimthursen, The True Frost, Odelegger, Eisenwinter, Via Dolorosa, Nordreich, Kwelhekse, Heidenblut and Runenthor. How did you find the "scene" from those days?

Oh, yes, stop... That 5way split 7". I already forgot that release because I never got a copy of that. Haha, I had to download the music from a website to have it. To be honest... I don't think alot about nowadays BM scene. I think I stopped watching that "scene-thing" somewhere in the 2000s... 10 or 15 years ago. You know, "Black Metal used to be an avantgarde movement long time ago. But avantgarde means movement... advance... to act instead of pretending. Copying stuff or creating "new" material buy mixing old stuffs together... That's no movement; that's entertainment. Many of the bands I worked with had their own style and their own way. I respect them for that! Maybe the are new bands out there which are walking on equal paths, which are honest, dedicated and self-contained... But those are like a needle in the haystack and I'm to tired of looking for them. tired of looking for them.

Germany (and the whole of Europe) right now is experiencing troubling times with multi-culturalism and many other planned Marxist/Zionist brainwashing of the youth. How do you envision Europe will look in the next few years? And how can we solve these issues at hand?

Well, I think we are at a point where many things are possible. Things have become such bad that a positive change is possible, but it's also possible that the world is heading into total darkness. I think that the white people have been the cultural, the scientifical and the ethical axis of the human world. And there is a war being waged against us. I'm totally conform with the ontology of Heidegger. Humans are all of equal worth concerning their elemental existence. But they are all different in their kind. The single humans, the comunities, the folks (the German meaning... Volk. Sadly*their is no really equal word in English), the races. Our race's spirit is the evolvement... technically, culturally, knowledge-based, philosophically, ... combined with a strong relation to ethical thinking and acting. And especially that last point is the reason why those people who reach out for world domination and total control have to destroy us to reach their goal. The next years will show how it all will end.

Did you ever perform live with HOLOCAUSTUS or FLAMMENTOD? Nope.

What opinions do you have of these modern methods of communication and promotion such as Facebook, Instagram etc.? Do you believe these platforms are suited to underground music and radical/extreme music?

No, they aren't. And I never had an account at one of those plattform. I'm even not 100% sure if I really understood what all of those plattforms are and how they work. But in the end all of those are just tools... for their owners to collect data (data is the new oil... we passed the

industrial age and now we live in the informational one) and for their users to feed their profile addictions. It's maybe a valid tool to reach bigger amounts of people, but I don't think that this is anything that should be important within Black Metal. BM is nothing for the masses. Black Metal and the people who cellibrate it should be self-contained. It shouldn't be important how many cds or demos you sell. Black Metal is a source of dark spiritualism or at least it should be. About 3 years ago I worked out a new project of mine. I really put a lot work into it... Even the mix took months to get perfect. I didn't leave any hint that it's my project... I just released it and did nothing more. 8 or 9 copies of it were sold and I'm fucking fine with that. And if hundreds of it would have being spread I would just feel the same. It's not important. And alor people in the BM scene which are my comrades since two decades now think and act in a simular way.

True Black Metal is to be your own spiritual fortress...

Just recently ASRAR released the "Phönix" record which was originally released to only 20 copies. Why (when you released the recording originally under the HOLOCAUSTUS banner) was the tape only limited to 20 copies? Was the idea of the cassette to have the release more so as a "promo"? And why now is the vinyl LP named as being recordings from UNDER THE RUNE OF WAR? IS UNDER THE RUNE OF WAR a continuation of HOLOCAUSTUS?

The Phönix Promotape was no final release, but just a promotape... a preview to the upcoming album. It was for some friends and close supporters. I released it because the completion of that album took really long. On that recording a lot of people were involved or better: were meant to be involved. I was disappointed by most of them and the album was delayed for years. After much time had passed I lost my connection to the material. Then I canceled the release of the album and stored the recordings somewhere. When I shut down Holocaustus and Flammentod there were 4 releases which remained unreleased.

Holocaustus - "Phonix" album

Holocaustus - "Amok" mini-album/ep

Flammentod - "Jahres des Zorns" ep

Flammentod - "Die glücklichen Sklaven" mini-album

Ten years after it felt like an unfinished chapter... No clean cut. So I decided to put those things final out and then to bury everything. There are now revival plans. Those bands are dead and they will stay dead so I decided to release everything under that new name -under the rune of war (many people think that to be a stupid name but I don't care) Junder which both bands will be put into the grave now finally. Both bands started as one so I thought it to be a good path to put them into the same grave.

The Phönix LP is the first part of that way. There will be a cd box with all stuff and then UTROW is finished. There will be no new material. All material on that box is about 10 years old or older.

Can you name 5-10 records which inspired you most when first laying the foundations for HOLOCAUSTUS and FLAMMENTOD?

Pub... that's twenty years ago. Hmmm...The standard stuff... Like Burzum, Darkthrone, Absurd too... plus some more specific stuffs. At that time I liked the early releases of Clandestine Blaze, especially the first ep, but I stopped liking that band quite fast. The Tsatthoggua - "German Black Metal" EP I really liked alot and I still love it! The Frost/Nachzehrer Split was great too... I guess there was more stuff... But I really don't remember.

Idealism is a big part of Black Metal when we consider what once was...

Can you explain (if possible) an ideal society? And do you believe Europe ever experienced or came close to an ideal society?

Nature-bound, Kreatürlich (I didn't find an English word for that... it's means like adapted to the singularity of every creature or being... to bring a simple example: a cat is a cat and it cannot become a goldfish. It's as wrong to put a cat into an aquarium as it is to take a goldfish out of the water and want it to hunt mice), idealistic (in the meaning of the German Idealism movement represented for instance in the works of philosopher like Hegel, Fichte, Kant, etc.). I think that would be the pillars to carry an ideal society. Of course there could be more points mentioned here, but to my opinion everything else which is positive and good is rooted in those three points.

You had a very active amount of years with both projects.

As of 2020 are there any new ideas or recordings from either project?

No, both bands are dead. Also Zwischen den Welten is dead. The UTROW box mentioned some lines above will come (or maybe not... I'm still not 100% shure) and a discography tapebox of ZdW.

I want to focus on new things.

Interview is over...any final words?

This time I keep it short: Thanks for the interview.



EOLE NOIR is a Black Metal project from Belgium who released a few very impressive demos back in the mid-2000s. So S, when did EOLE NOIR first come to mind? And how did the preliminary recordings sound for EOLE NOIR?

Eole Noir was created in early 2002 right after the Nartvind "Until their Ruin" demo recording. At that moment, I decided to dissociate two different musical and lyrical approaches: primitive and classic black metal under the name "Nartvind" and freer black metal without any limit under the "Eole Noir" name

name "Ecle Noir".

The very first Eole Noir song was "Du renversement des valeurs" (means "About the reversal of values"), which appears on the first Eole Noir / Sombre Chemin split 10". You can call it a preliminary recording as in my opinion we really developed something more personal and stronger from the "Valeurs" demo (2003). Despite a sound that does not highlight the riffs and drums, that song was still important for the beginnings of Eole Noir because we proved ourselves that we could record material without worrying about the opinion of others.

Your past work has always sounded very organic, raw and "to the bone" Who were your influences most during those first few demos?

During the recording of those first demos, my main literary influence was Frierich Nietzsche who encouraged me not to follow him blindly but to think by myself. It was liberating and so we can say that it helped Eole Noir to sound organic, spontaneous and pure.

Could you name 5 records that influenced EOLE NOIR most?

That's not an easy question because with Eole Noir we managed to make a clean sweep and to emancipate ourselves from all major influences. I can still name Burzum "Filosofem" and Seigneur Voland "Seigneur Voland".



EOLE NOIR was one of a few very interesting projects (at-least personally for me) during the early-mid 2000's along with such bands/projects as Heidenwelt, Sombre Chemin, Einherjar, Branstock, Odal, Cultus, Wotan Folk, Nordreich, Bilskirnir, Nartvind, Flammentod etc...How do you feel the European "scene" was back then?

As you know, there were already many active bands here in Europe but of course not as much as nowadays... We can talk about a proliferation of projects but the European scene was not really saturated and offered a lot of interesting acts. Among the bands you mention, I mostly remember Sombre Chemin, Odal, Cultus and Bilskirnir. I would add bands from the Sombre Records and EAL rosters, Seigneur Voland, Kristallnacht, Drudkh, Hate Forest and obscure german bands as Kriegersseel, Ewige Wiederkehr or Myrkwid. One of my favorite releases of those years is Amphiaraus "War Holocaust Worship" (I recommend anybody to listen to it if it's not done yet). Everything was not necessarily better before but I have fond memories of those years and met some individuals that I still attend today. Of course, many old comrades have left the scene and deny their old beliefs but that's so...

Is there (or even, has there) been (or likely to be) a live performance from EOLE NOIR?

There has never been a single live performance from Eole Noir. I'm just starting to think about it and maybe it will happen in a not too distant future. I never really liked the idea of playing live but since the recent day when I finally agreed to do a Nartvind concert, I think about the possibility of doing the same for Eole Noir. So nothing certain because I can change my mind.



You worked with another project of yours called Nartvind. Nartvind for me always sounded "darker" than EOLE NOIR. What differences would you say were/are most prevalent between EOLE NOIR and Nartvind?

Indeed, Nartvind sounds darker than Eole Noir. Especially in "Ruinous" album and "Mist" ep. Nartvind sinks into a more primitive and intimate approach: it is creepy, misty, spectral, nocturnal and haunting. So it is focused on the atmosphere. While Eole Noir is more spontaheous and free, Nartvind is more thoughtful and closed on itself. This is the case at the level of music but also texts. This does not mean that Eole Noir is more optimistic than Nartvind. Not at all. fact, Eole Noir deals with different subjects and evolves differently. I would like to add that, for the sake of mixing, we created in 2014 an Eole Noir acoustic sub-project named Eole and in which we allow ourselves to explore other places and where we try to portray the transparent pulsation of the world.

Your lyrics deal with many subjects... Can you explain to me which subjects were/are most prevalent when writing lyrics for EOLE NOIR?

The main subject I discuss in Eole Noir lyrics is: Values. I'm very concerned about the profound changes in Western thought, especially those caused by Christianity. Christians have falsified and The main subject I discuss in Eole Noir lyrics is: Values. I'm very concerned about the profound changes in Western thought, especially those caused by Christianity. Christians have falsified and replaced ancient values with antagonistic values. They denigrated matter, body, movement, vitality, creativity, strength, nature and gods. They considered all this bad and worthy of rejection. They imposed a conception of life and world that favors the slave, the cripple, the unfortunate. The problem is that monotheistic religions still have great success today and that makes me deeply sad and pessimistic. I try to fight against this pessimism but it catches up with me constantly. Since the eponymic Eole Noir ep released during 2010, I introduce in my texts the Romanian writer Cioran who embodies perfectly this inner tornness, this torment, this fear, this worry of never supplanting these false religions. Sometimes I am convinced that we will defeat monotheists, but sometimes I cannot help but notice that something seems irretrievably lost. The Eole Noir music and lyrics oscillate between these two impressions. And then you understand why the riffs are tinged with both strength and melancholy. the riffs are tinged with both strength and melancholy.

What are your opinions of the current "state" of Europe? How do you see Europe looking in 5-10

Christianity has already done considerable damage here. Even though Catholics seem less active, I notice that Protestants and Jehovah's Witnesses are spreading and are always more visible. This is disturbing and proves that the problem remains current. To fight these impostors, do not try to discuss, to argue, to convince. Since they consider that any opposition is a way to test their faith, the result of a discussion is that their delirium is reinforced. I recommend two ways to deal with this threat: either you neutralize a maximum of Christians simply by killing them (this way is effective, it is enough to see the results that it gave in the past when the Christians themselves exterminated our ancestors and still not long ago peoples from other lands), either you make the effort to reject everything that is still Christian in you (which is not as simple as it is believed) and you promote beliefs rid of all this vermin. Everyone to see which way suits him, the main thing being not to remain passive. A major threat that, is currently spreading exponentially in Europe is of course Islam... Just walk around our cities and see that the population is changing: Muslims for the most part, all these foreigners do not show genuine interest in our cultures: they despise them and want to impose theirs. A few years ago I regularly attended preaching in a big mosque in my area and I was surprised by the number of participants and their fervor. I remember these few words that the immam told me in an individual interview: "atheism is evil, but we must fight the evil, so we must fight atheism". In short, for two millennia and still today, we (polytheists, atheists, etc.) are fought by monotheists. We must not falter and we must remain vigilant.

As I said above, Islam is spreading exponentially. A very recent and concrete example: at the

Faster and we must remain vigitant. As I said above, Islam is spreading exponentially. A very recent and concrete example: at the beginning of the 2019 school year in my former high school, out of 120 first-year students, 100 are enrolled in the Islamic religion option. This suggests an even greater rise of Islam and a deplorable state of Europe in 5 - 10 years... Because, no, Islam is not a chance for Europe! So I am very worried and it is urgent to react promptly. In this frame of idea, I suggest the reading of the book "Soumission" (means "Submission") by the French writer Michel Houellebecq, which puts in scene a possible future: after the election of a muslim president. France dominated by Islam. in scene a possible future: after the election of a muslim president, France dominated by Islam.

> A question I often ask interviewees in the Feohtan zines focus' on Social Media and the affiliation with Black Metal. What are your opinions of this? Do you feel the platform is a positive "thing" or negative?

When used sparingly, the internet is a good tool: you can discover many (too many?) bands from all over the world; you can easily order stuff (too much stuff?) from labels and from bands; even if you do not go to concerts often, you can be warned of events and not miss anything important (really important?). That said, most of the time this is used excessively: too many dubious projects parasitize the "scene" and even if they are ignored it's painful to witness a trivialization of the black metal phenomenon... Now it's easy to create your own band and to share your wretched "songs". Too easy... Bandcamp and soundcloud have their usefulness but I do not understand why so many bands feel obliged to have their Facebook page. People have become so dependent on Facebook that they no longer imagine they have any activity without bringing in this vector.

Since EOLE NOIR's beginning you have worked with a multitude of labels. Which label would you like to work with in the future? (If EOLE NOIR was to continue)

We were forced to work with a multitude of labels because most of the labels that have produced We were forced to work with a multitude of labels because most of the labels that have places because most of the labels that have places because most of the labels that have places and motivated but did not endure. From now on, the next label that is supposed to release Eole Noir stuff is France d'Oîl Productions (ran by Dunkel from Sale Freux). In addition, I will make available some stuff under the "Rempart Immortel" banner.

Have you many future plans for EOLE NOIR?

Not many but some very important for us: a split 10" with Sale Freux containing a solid brand new song will be released during April/May 2019, a CD compiling finalized versions of old songs from the instrumental demos will be released during 2019 as well (you can consider this release as a real album) and a new ep in on the works and may be released before 2020. This year, I've recruited a new member who helps a lot in the realization of these new releases: this is Dyable who now officiates as a guitarist and singer. His arrival in the band means for me a new beginning while remaining faithful to all the first Eole Noir releases. All you have to do is listen to the new song "Vestiges" (means "Remains") that will appear on the split with Sale Freux.

The final words are yours....

Thank you for offering us this interview. It is important to give the floor to black metal bands who are not only there to offer music but also to convey a message.



Hails D, FOREST MYSTICISM came into fruition during 2006-2007. What were your initial intentions for FOREST MYSTICISM?

During the highly active period that was 2006-2007, I felt the need to pursue other conceptual and musical directions beyond what I was doing at the time, and to create it how I saw fit. In many ways these (purely intrinsic) intentions for FOREST MYSTICISM remain the same; other things such as performing live, touring, etc., have never held any value to me whatsoever.

The first FOREST MYSTICISM release was a split release with Larmes d' Hivers Why did you choose a split release as the first introduction for FOREST MYSTICISM?

As both projects had material ready around the same point in time, in addition to sharing similar approaches 6 views toward the creation of music, a split release was agreed upon. No regrets.

Australia has some interesting bands these days (and from yesteryear) Which Australian bands do you support and respect most?

RUNESPELL/BLOOD STRONGHOLD instantly come to mind.

You handle all instruments for FOREST MYSTICISM. Would you ever consider having a full band record for FOREST MYSTICISM?

full band would certainly never happen; I don't even know of enough people here to provide a all line-up. Even though I am not (and will never be) a "vocalist", a "drummer" and so on, I do full line-up. Even though I am not (and will never be) a "vocalist", a "drummer" and so on, I willing to perform everything myself as necessary. Thus, FOREST MYSTICISM will likely continue down a solitary path.

Could you name 5 albums that inspired you most?

It is always difficult to narrow down works that have inspired to just a few releases, as it would probably be more accurate to list whole regions or groups of bands that released great material in the 90's and early-to-mid 00's (e.g.: Norway, Poland, France, Russia, etc.). Not to mention, this period also saw many demos created that still tower above full-lengths created decades later. Though, if I had to pick just 5, then the following would have to be mentioned:

- 1. Burzum Hvis Lyset Tar Oss
- 2. Burzum S/T 3. Darkthrone Transilvanian Hunger
- 4. Drudkh Autumn Aurora
- 5. Graveland In The Glare of Burning Churches (technically more a "demo" than an "album", I know)

Your last two releases have been split releases with Runespell (AUS) and Krypta Nicestwa (POL) I personally found the material you featured on the Runespell split to be among your best work that I own. How did these splits come to be? Are you a fan of working alongside others generally? Or do you prefer to work alone?

have known Nightwolf (RUNESPELL) for a long time (he even contributed drums on the "A Strength I have known Nightwolf (RUNESPELL) for a long time (he even contributed drums on the "A Strength of Spirit" demo in 2011), and when he mentioned he had some new material ready I suggested a split release together. Conversely, I was asked to participate with the KRYPTA NICESTWA split, to which I agreed. Split releases can be of interest to me, but only under the right circumstances. Musically both RUNESPELL and KRYPTA NICESTWA create Black Metal that aligns with my tastes, but equally importantly they also offer something more: individuals willing to walk their own path, dedication, authenticity - traits that are held in high regard.

What equipment do you use when recording? Have you worked much with computers or do you prefer working with old analog trackers?

Whilst I have done some 4-track recordings in the past, my current set up is computer-based. It is a simple set up, not without its share of problems, but it gets the job done in the end. The borrowed equipment that I used when I first started recording ~20 years ago was computer-based, so it is primarily what I had available to teach myself on. I am still far from proficient in recording, mixing, etc., but I am, for now, able to get what I need to get done, and that is what matters most to me in the end.

Can you give some insight to the lyrical direction you pursue with FOREST MYSTICISM?

Throughout the years, lyrical themes have ranged from nature to folklore, history and war

What views do you have concerning Facebook, Instagram & Twitter in correlation to underground music such as Black Metal? Do you feel these platforms to be suitable for an extreme art form?

can remember a time when these "social media" platforms didn't even exist, so it is not to I can remember a time when these "social media" platforms didn't even exist, so it is not too difficult for me to envision a time without them. I can understand if such avenues are utilised simply to announce new releases, but the problem all-too-often arises when such avenues turn into a means for attention seeking, superficial social interaction 4 narcissism, dishonest business practices, and other such undesirable behaviour. Insight and integrity are paramount.

FOREST MYSTICISM has been somewhat active in recent years. Are you looking to have any new material surface anytime soon? Do you have any plans? Thank you for the interview.

Interview is over, last words are yours.

() am currently writing new material for a full-length. Though inspiration always strikes sporadically, and it is still early in the "writing phase", so I'm unsure how soon this will be ready. Of course, this is not a problem for me, there is never any rush when it comes, to releases anyway



Heldentum are a band from Thuringia, Germany that was formed some years back in the mid-late 90's by a few well known members of the German underground. During their time as a band Heldentum were not the most productive of bands, only displayed three releases. The full length record "Waffenweihe" was released sometime back in 2005. The release was interesting for those who liked the Wolfsmond material or Absurd recordings from the late 90's/Early onless.

Dands, only displayed three releases. The full length record "Waffenweihe" was released sometime back in 2005. The passe was interesting for those who liked the Wolfsmond material or Absurd recordings from the late 90's/Early 001 and 10 and 10 must say the recordings took me a little by surprise at first... Track one 4 "Aus Schmiedes Hand" opens proceedings with a clear/clean guitar lead playing a picked riff. Soon on Wolf's worals enter the track with a clear "chenned" delivery. The track soon drops into a simple mid pased riff which has a "sifty-along" quality for sure. Instantly, Absurd springs to mind (with good reason of course) this is fantastic and full of energy and attitude. The tracks are untouched apparently with no mix. To that alone, these recordings are perfect considering that aspect. The track doesn't sway too much and there's not much here that doesn't step out of the punk/folks appreach we've heard before on the old Absurd recordings.

Track two "Green Heart" then opens with a bass intro that is soon accompanied by the rythm guitar. This intro alone could have featured on and olpunk/RAC/O1 record from the 80's, which makes things very interesting. The track wonce more utilizes the basic rhythmic section and the riff playing a basic structure BUT everything working perfectly. "Green Heart" also featured on the Absurd EP "Raubritter" which was released in 2004 and even earlier in 1993 on the "beath From the Forest" Cassette. Track three "Ragnarrakk" which actually featured later on the "Waffenweihe" album is heard in a more primitive/stripped down form this time on the record. The track begins with a raw punkish riff that reminds me in part of lidgarn tand of course Absurd. There's no breaks, no slow melodic put a superior of the stripped section is a low force stripped back and loose whereas the album had multiple guitar "Bluggericht" and released 5 years affect but make should be allowed the superior of the superior of the stripped section of the superior of the superior of the superior of the

sped up and sounding even more feral!!

Blutkult/Heidenwelt - Gemeinschaftstonträger - Split 7'' - DTB/MOD

Blutkult and Heidenwut are two German projects who have been unified on this 7'' Ep released in 2016 by Darker Than Black/Merchant of Death.

Heidenwut have not been active since this EP but Blutkult are still an active project which seems to show zero letneterior have not been active as the time of but blacket at a sche Erhebt" which opens with a rhythm guitar playing Side A begins with Blutkult's "Wenn Der Phönix Sich Aus Der Asche Erhebt" which opens with a rhythm guitar playing

a picked riff which is soon joined by a drum machine and some mid-ranged vocals. From the very off I am reminded in places of the more modern Absurd recordings, only the composition seems to trundle along a little more than the Absurd material. The riff is not urgent, but rather it's quite settling, melodic and creates an atmosphere more-so of sorrow and loss rather than aggression and hatred. The track meanders a little but not much really jumps out to me frare in some aspects) to a lot of Blutkult's material which is far more radical and attacking than this track. Something different is always nice but maybe this track suffers a little from not really bringing that atmosphere to the recording. Not to say that the track is poor in any-way, it just doesn't quite meet the mark next to some of the previous work of Blutkult. Side B features the track "Fire of Purity" from Heidenwut. The track begins with a blast beat and astremolo riff, the keys sitting somewhat subtly in the background. The vocals sit nicely in the mix, fitting perfectly with the interesting composition. Already I prefer the Heidenwut side to the 7", there's just more to the track, things sound more fitting and the whole composition seems more energetic and interesting. There's a nice amount of variation too without straying from a rather basic and primitive track which really (in parts) reminds me of the older Godless North material. There are even aspects leaning to Moonblood, Barad Dur, and Maniac Butcher in parts. Heidenwut just seems to bring more to the split than Blutkult and it would be a nice "fiftee" if this was to be the final track from this one man German project.

Blutkult's track was far from poor but for me it paled in comparison to the Heidenwut track which really seemed to capture an atmosphere of a bygone era.

Heidenwut - Kriegserklärung - CD-R - Independent/Self Release

Heidenwit - Kriegserklarung - CD-R - Independent/Self Release

Meidenwit is for was?) a one man project from Germany who's have not been active in a few years since the split 7', but he blukult. "Kriegserklarung" which begins proceedings with a thundering blastbeat and tremolo rift. The vocals are so yery noticeably German and vitriolic.

Automatically i'm reminded of Blutkult, Old Pagan, Grausamkeit, Barad Dur, Oala and a few others of the German acts Automatically i'm reminded of Blutkult, Old Pagan, Grausamkeit, Barad Dur, Oala and a few others of the German acts Automatically i'm reminded of Blutkult, Old Pagan, Grausamkeit, Barad Dur, Oala and a few others of the German acts Automatically i'm reminded of Blutkult, Old Pagan, Grausamkeit, Barad Dur, Oala and a few others of the German acts Automatically i'm reminded of Blutkult, Old Pagan, Grausamkeit, Barad Dur, Oala and a few others of the German acts such as Wehrhammer or Armatus. The track works around a few impressive riffs and sactions that really are not out there to make people stray from from the "good old days" of lack meta. The sonthing in this track that would there to make people stray from from the "good old days" of lack meta. The "sonthing in this track that would there to make people stray from from the atmosphere here. The track wolfs" opens with the howling of a captured elements of medieval europe in the atmosphere here. The track well and the riffs build perfactly around some name present and prove water served to the served of the meta as a spects of the old norse bands such as Darkthrone, Satyricon or even the inspiration from Moonblood in places, even aspects of the old norse bands such as Darkthrone, Satyricon or even the inspiration from Moonblood in places, even aspects of the track ends as it begun, with the howling of woldves. Old French stuff such as Kristallanch to rosculum indeme the track ends as it begun, with the howling of woldves. Old French stuff show a french stuff show a french stuff show a french stuff show and stay

EJSENWINTER

EISENWINTER began in the mid 90's by Grief as a solo project Your first demo "Totaler Krieg" was self-released in 1995. How do you feel when looking back to 1995? What do you remember of those times?

My first demo was not "Totaler Kried". I did stuff before that. I did the "Todesberg" Demo before, as I remember. But it was too bad to be released. So I never released it. And maybe even stuff before this. I began my earliest experimentations around 1994.

What do I remember about the times? It was basically like living on a different planet. You know, there was no digital revolution and most people had no computers in their homes, underground meant mostly letter-contact via mail and everything was so much slower than today. Sometimes I think it wasn't all that bad that things were slower then. It was just like one could concentrate on what to do much easier than today. And of course, everything you owned had a real value. Every record, every zine, every patch, all things, not only in BM, all you had. Today, music has no real value as its just there. Available anytime one wants it. Every album, every band. The magic is gone. The value went with it.

> Lyrics are of great importance to any music genre (I believe) Can you describe what topics you cover with EISENWINTER?

Yes lyrics are important. Not to all bands on the same level, but to me they were important and are still as they are my only true strenght. I am a good writer, or so I am told and I use the german language in a unique way. This was of course not so strong in the beginnings, but it developed fast. I generally take all dark themes as an inspiration. War, evil, grim landscapes and grim deeds but also just simple natural forces. The will to move on, willpower, struggle, all this stuff. Most of my lyrics are rooted in real things but have a fantastic spin to them. Also, the way lyrics are written and how they are fit over the riffs is way more important than many people might think. I always shape my lyrics for the perfect rhyme and flow, fitting this tightly over the riffs. Very much like fE bands like Deceased do it today. Not just grunt or scream something loosely along the music, but completely making it a part of the whole. Most BM bands just scream some line somewhere. I think this is very sloppy and I only did this in the very early years.

Maybe I will concentrate even more on just writing in the future, as I am slowly growing too old for still doing Black Metal. But then, on the other hand, Black Metal is so important to me that I never think about quitting.

Which bands/projects would you say were (or even are) most inspirational for yourself/EISENWINTER?

Today, I do not have any influences outside of my own previous albums. But in the beginning it was quite much what everyone back then had as their influences: Darkthrone, Mayhem, Immortal, Burzum, Emperor. Quite the average thing of the times. The only funny part in this is that in the beginning I had no quitar so I actually tried to reproduce a "BM-feeling" via Keyboards. But back then the scene was very open for such experimentation, unlike today, where every thing is labeled and sublabeled as "dungeon synth" etc. Back in 1995 I could participate in BM underground with syths and drumcomp only. But of course I was glad when I actually was able to (sort of) play the

You have worked in the past with a few labels such as Darker than Black, Glory to hatred, Funeral Records, Der Sieg Records, Runenweihe Klangschmiede, Supremacy Through Intolerance, Werewolf Records, Teutonic Satan and FPT. What is the current label you are working with? And why (in the past) have you worked with so many labels?

They just came by and wanted to release something. I never was the one desperately looking for labels. But after I had a few demos out more and more requests came, and so of course I said yes when someone wanted to release something. You know, it was a big advantage being on a label back then. You did not have to do all the stuff yourself anymore. And doing stuff yourself meant exactly that, back then: Make your own covers, design your own logo, design the sleeve, get the lyrics printed (or not) copy the cassettes on your own tapedeck... So whenever someone asked and thought them ok people I said yes. Some of the labels you mentioned are now defunct. Today Bergstolz from Switzerland handles all releases for my projects. Sometimes other labels may do vinyl versions, rereleases and stuff like that.

You also are a member of Rostorchester whose last record "Die Sonne und der Mond in Ketten" was reviewed in this very zine.

How do you feel Rostorchester differentiates from EISENWINTER?

In most things. First, the music is of course far better. As Anti is a master of his craft. I only do lyrics and vocals for this project, and I am master at lyrics. Gonzo is a master on drums and so we always aim for the best possible result. Best possible riffs, best possible drums and best possible lyrics. This is very different to Eisenwinter where sloppy recording is possible and not so much time gets invested in perfecting a song. Actually Rostorchester is the thing I want to do these days. I wanna do something at least worthwile in a time when we have a flood of shitty and mediocre stuff. In the 90ies one could always excuse with the terms "raw" and "underground" for shitty demos and Cds but I think this time is up. Our next album is currently under way and so far I am satisfied with what we are doing.

An idyllic society is something that has puzzled many great thinkers, theorists and political leaders. Could you (if at-all possible) envision an idyllic society? Do you believe we have ever come close to an ideal standard?

> Difficult question. In earlier years, it was of course easier to come close to thing that might today seem idyllic and in harmony with the environment and all that, as there were so much fewer numans. In reality, a completely idyllic life has never existed. But especially the big ideologies formed around the beginning of the last century had this in mind. Or wanted to create a perfect society. Without classes and without rulers. It all led to chaos and all these ideologies failed in the end. They only created new rulers and new classes. Of course, now everyone is leaning more towards one or the other of the two great old ideologies, and of course I think a lot of the stuff in NS theory is good, especially the strong root in faith, folk and family. Blood & soil, etc. But it is only theory. It often fails when put to practice. So, I don't see any hope in installing old ideologies, or pure ideology at all in the aim for a better society.

> What we need is not a perfect or idyllic society, we just need a functioning one. And therefore we need to stem the wave of immigrants, especially muslim ones, get the fucking internet closed for most of the population (internet should only be used for medical and scientific research and for developing vieogames. Not online-games, just videogames), get a better protection of the environment, aim for a lesser population in humans in general, crack down on gender ideology (but that will be no problem once twitter and FB is no more) and so forth. We need a world of free nations and not one of cultural marxism and endless overpopulation and exploitation.

> I do not think this can be reached with simple black and white ideology. And it cannot be reached by just one country. We're long past this point in history. So, to answer your question: No, we never came close to any ideal, but that is only natural. Ideals are just ideals. They cannot be turned into reality. At least never fully so. If somebody is an idealist, that's just fine. But he should be aware that he is very close to turning into a rabid monster at any time if he drives his idealism too far.

> > What with the current situation in Europe how do you envision the future for us? What can we do to change the situation?

> > The situation is bad and dangerous. With a flood of muslims we stand before our biggest trials yet. If european countries and societies are not able to find a harsh and clear solution to this, our culture and heritage is doomed. I hope that europe will awake to this. I also hope that there will be some sort of revolution, but not in the way of the last century. We need new solutions for today's problems. Also, we don't need another war between basically white nations. Today it seems like the left is going so totally mad (via the internet and its possibilities) that there is a huge backlash bringing societies back to the right wing and old values. It is only beginning now but I have the hope that this will continue. We need a true right wing revolution, not a socialist one again.

What opinions do you have of the current "scene"? Is all lost? What opinions do you have of Facebook, Instagram etc.?

Of the pld scene, nothing remains today. It died because the world changed so drastically that it simply vanished, even if the people are still here. That's probably the stragest things of all, to witness such a fundamental change in life when you're someone who hates change. And I truly do hate all changes. As I've said earlier, we're living in a different world now and Metal and BM

still exists. But it is an entirely different thing than before the digital age. As everything is. 1 think I said enough about my dislikes for most things the digital age has brought. The worst things being everything sped-up to the max. With Rostorchester, we have a Facebook and a bandcamp page, with Eisenwinter I have a bandcamp, but that's more or less because you need something like that just to be recognized as "existing" today. I'd think it better if we would not need such a thing. So, in general I don't feel very connected to the current scene as most of it is digital.

> Your last record "Armee der Arischen Untoten" was released in 2012. Do you have any plans of a new record or a new EP coming for 2020?

There is an EP coming. In cannot say when but it is recorded. A split with another very true band, hehe. But I won't say more. Just look out. It's possibly on DTB.

Also I've released the track "Immergrimm und Steinernseel" on YouTube via The Sires of the Demondim/Desires of the Demondim in 2018. Consider this a single.

I also recorded a new full lenght. "Die Ikonen der besiegten Zeit" ("The Icons of vanquished") Time"), in 2019. The Album is finished. But I do not know now if I will release it. I don't see as much value in releasing anything as in the pre-digital era. Maybe I'll just do copies for a few people of whom I know they'll never leak it. Maybe I'lll even send it to the assholes over at MA just so that they must list it in my bio. But a release? I shall wait on my mood for this.

In any case Eisenwinter still is alive and active. Unlike so many other projects and bands. But I simply don't see the need to playact as if it was still the 90ies or the early 2000s. A physical release has no real value today. And I hate the fact that it is so, and out of this hate comes my Final words are yours... reluctance to release anything mediate. Bergstolz, or it will not be released. Time will tell. reluctance to release anything with Eisenwinter at all. Maybe the Album will be released via

I say hail to all those who are still here after all these years. Regards to Kommandant Karnov who should also be featured in this issue, if I am correct. Those who continue in the true way, I hall. They know who they are. Good luck with your old fashioned zine and thank you for your interest. Never bow down to political correctness and leftist scum.

KOOMITHE

Hails Hetman, FULLMOON was founded back in the early 90's. How were those old times? What inspired FULLMOON most back then?

Hail! Fullmoon was created in the mind of Xaquoreth around year 92. From that period comes the first tape demo/reh. "At The Beginning In The Dark Art" with very poor quality. When I joined the band in 1994, we decided to record these songs again. This is how the demo "United Aryan Evil" was created. Inspired by bands like Venom, Bathory, Necromantia, Samael... the fire of hatred to christianity has always burned in us.

"United Aryan Evil" is one of the most important records along with many other great records from the Polish underground... It has one of the most unique sounds I have ever heard on a demo tape. Can you explain a little about how the record came to be and what methods did you use in the recording process? How involved was Darken with the recording? Can you give a full lineup of the members active on that recording?

Thank you very much for your opinion. The recording session was at Darken's flat/Isengard studio, in the same place where several important tapes of Polish Black Metal were recorded. Despite the fact that Darken had some music equipment, the conditions were quite primitive. The basis was a primitive computer thanks to which we had drums and keys. Probably that's why this material sounds a bit specific and I'm sure that recorded in other conditions would lose it's atmosphere. The demo was recorded by three people: Tauron - all guitars, me - bass and keys. On the last day, Xaquoreth appeared and recorded the vocal. Darken watched over the session but had no influence on the music. He only helped select a few samples and that's all.

How dangerous is Black Metal in 2019 with watered down censorship, banal "music fans" and social media? Can you begin to correlate these days with the 90's?

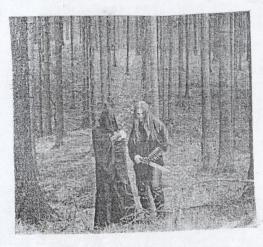
What is happening now with Black Metal in social media is a total joke. You can listen a hours of music just by pressing link. You can even record music with other people in the world without ever seeing them. Everything is easy. Of course, it has many benefits but unfortunately it killed the real spirit of this music. Underground Black Metal I remember is a copied demo tape, not available to anyone. These are hundreds of pages of letters written late at night. It is a hatred for society and everything that is holy. These are lonely nights in the forest spent in the reflection of the fading fire... People knew each other personally, they exchanged music and magazines, they did not do business. If someone decided to worship Black Metal it could not be a coincidence - he was unique. Today Black Metal is no longer elitist, Black Metal has changed.

Hellfire records released "Evil Aryan United" which was a collection of instrumental rehearsals from 95-97. Are there any other remaining old rehearsal tapes that are due to be released on CD or vinyl in the near future?

Unfortunately not. "Evil Aryan United" is a collection of the only songs from the rehearsals that were recorded and which were planned for the debut LP "In Thy Silver Glare". The material is not in the best quality but it's all that's left of the Fullmoon of that period. There is no and there will be nothing more.

The Polish scene in recent years seems to have a different sound from the old days. Bands such as Azelsgard, Necrostrigis (and so forth) seem to have kept their sound far away from the more modern/clean sound of a band like Mgla or Behemoth. Do you feel bands like Azelsgard or Necrostrigis are doing things "right"? Or do you prefer a more clean and progressive sound like you might hear with Mgla?

We could talk about the sound for hours... Over the years, the sound has changed because the possibilities have changed. Once in Poland everyone was recording on the only available equipment and everything sounded very similar. The recording session in a cold garage is also different from a session in a warm studio. All this certainly affected the sound. I know that "bad" sound is part of Black Metal but when bands "grow up" they often look for a better or more interesting solutions. Metal music should sound very strong but also naturally. I have great respect for great works with a poor sound. I hate plastic production of full triggers but sometimes it's good to listen to some contemporary, strong music.



Which records would you say inspired FULLMOON the most back in those days? How inspired were you by the Norse scene and activities?

Our music was mainly the work of Tauron. He invented the melodies that we arranged together. His greatest metal inspiration has always been Bathory and Venom, I remember he played many covers of them. He liked their raw tracks but he was also influenced by acoustic parties from "Hammerheart" and "Twilight Of The Gods". Of course, we were very inspired by Norwegian events and we respected Burzum, Mayhem and Darkthrone. We also listened to a lot of Slavic folk music, which inspired us

Europe has experienced a lot of change in the last few years. How do you view the future for Europe and the people of Europe?

Once again, Europe is standing on the precipice and every day the loop tightens on the necks of white people. The only way is war, which will show whether we are able to annihilate the enemy and defend their culture and identity or not leave us nothing ...

Which bands in recent years do you support? Are there many worthwhile bands thesedays?

I support all those who have something wise to say and all who can inspire with their music. Names

are not important. Can you express what the most dominant aspects were to the lyrics of FULLMOON? There seems to be

themes of Ritualism, Paganism, Nationalism, Hatred & Occultism.

All texts for the demo have been written by Xaquoreth. They mainly focused on Slavic paganism. The future texts, for debut LP were to be a combination of satanism, paganism and national socialism. Only a few titles remain, as "Luciferian Supreme Darkness" or "Slavonic Pagan Power" to which no texts have ever been written texts have ever been written.



Did FULLMOON ever play live in a small venue or amongst close comrades?

No, there have never been such plans. Fullmoon existed in the period when concerts were not welcome.

FULLMOON existed alongside bands such as Graveland, Mysteries, Veles, Legion & Perunwit. others) How was the "scene" then? And do you feel that the Polish scene was creating something different? If so, what do you feel differentiated the Polish scene from the French, German or Norwegian/Scandinavian?

Every scene from those years was completely different and each created something special. Our scene was certainly very radical with strong right-winged movement. The Polish scene is also an explosion of the revival of pagan beliefs, alive and very strong in other Slavic countries. Of course the history of Polish Black Metal is full of great bands which influenced the current look of this music. In my opinion, I consider one of the strongest underground BM scenes in Europe was always Polish, Ukrainian, Finnish, French and Greek.

Are there any future plans for FULLMOON ?

No, there aren't.

Thanks for the interview , the final words are yours.....

Thank you for the interview! Defend Europe!



ARKTOGAA is an Italian horde who's first demo "Blood For Wotan" was released on cassette in 2016. When exactly did ARKTOGAA form? And what were the formative ideas for the band?

The band was founded in 2013. The original idea was to create something that satisfied us both musically and conceptually, that idea continues to be the fulcrum of what we're carrying out.

Can you explain a little more the lyrical perspective of ARKTOGAA? Clearly many of the "topics" that you work with are subjects such as - Nationalism, Heathenism, Kali Yuga, Pride etc...

The lyrics are pretty relevant to us, so we try to express as we see fit various concepts and themes appropriate to our Weltanschauung. Certainly the topics you listed have been addressed in the lyrics of some of our songs, but we always try to update different themes from which to draw inspiration.

"Era Yersinia Pestis Spiritvs" was your debut record released by Breath of Pestilence (Fin)
The record is very grandiose in its length (75 minutes) how long exactly did it take you to record
and compose the tracks featured on Era Yersinia Pestis Spiritvs?

We started in 2014 to compose the tunes and from Spring_2015 in different sessions we recorded, edited, mixed and mastered all the work until the final master finalized in Autumn 2016. The songwriting required a considerable effort it was quite long and laborious but also rewarding and in the light of the final result it could not be otherwise.

Era Yersinia Pestis Spiritvs is an interesting title. (Assuming it's meaning to be "The Age of Yersinia Pestis?") Can you explain the exact meaning of this title and why exactly you chose to use this?

AYPS was one of those names we wanted to choose for the band, in the end we chose it as the title to give to the album. It represents the stagnant situation of economic, political, social and human degradation which our land is facing. A decay that affects not only our country but spreads like wildfire in Europe and the world. To increase and ensure the wealth of those few; entire political classes are bringing peoples and nations to the gallows. Mammon won over everything but on reason in the first place - therefore a political, ethical, social and spiritual misery took it over and in correlation to possible future scenarios such as the depletion of raw materials, the pollution's effects and climate upheavals - sooner or later it will lead to total wars that will culminate with the extinction of mankind.

"Blood for Wotan" was certainly an interesting demo which I reviewed in the first issue of Feohtan. What views do you have of the demo looking back after a few years?

The demo represents the genesis of what we're doing. We definitely have a good memory of the demo and we are more than satisfied with the work done. Maybe one day it will be reprinted in another format. We'll see.

Italy has experienced many problems in recent years with foreign invasion (Much has the whole of Europe) How do you envision the future for Italy & Europe?

Here the situation is becoming more and more chaotic and out of control every day. From a national point of view there is the total hysteria of the red parties in the service of supranational powers that profit on immigration, all imbued with hypocrisy, pseudo-rhetoric and false solidarity; they are bringing into the abyss this land already battered by thousands of other problems. These political puppets wheeler-dealers of immigration they do nothing but throw gasoline on the fire on an increasingly serious situation. They only favour the aliens - even when they are criminals - whereas they oppose and deny security to the natives using anti-racist propaganda as a weapon, based on the annihilation of the rights of indigenous people. This savage multiculturalism is destabilizing and exacerbating a social situation of economic recession that was already serious even before mass immigration materialized in recent times. The nagging rhetoric of dominant thought is always the same; the ideological dogmas of multicultural orthodoxy reject the reasonable evidence of reality, of the necessary balances between peoples and the atavistic and identity specificities of communities. What left wing are fomenting with their "fake integration" is an ethnic war between natives and aliens, especially in the suburbs of large urban centres, always defending with drawn sword the seconds. If the globalist rulers of Italy, Germany, France, EU & World will continue to treat this land as a dump of migrants, surely the situation of our own will reach a point of no return from which it will be impossible to remedy the catastrophe and the repercussions will be severe for Europe as a whole.

Could you name 5 records (or bands) that inspired ARKTOGAA most from a musical and lyrical perspective?

We have no particular interest in listing records or bands that inspired us, also because since we started composing music we have never been interested in having to take due or pay homage to someone. We have always worked based on our instincts and abilities, thus managing to create a well recognizable and completely personal sound, without plagiarize anyone.

We are currently in an age which wishes to censor those who do not follow the codes (or rules) set in place by the rulers of nations. We have also seen a rise in the liberal-left acting as totalitarian robots (The very nature these people "claim" to detest) seemingly it's rather apparent that the world is changing (Socially, Economically, Politically) what do you feel will be the final results of this change?

The anti-globalists who in the early 2000's besieged cities used to host international political forums, today are the same ones who changed the flag and march in favour of globalization. These "talebans" of anti-fascism and the politically correct demonstrate pro-invasion, advocating organizations that cooperate with NGO vessels. They promote everything that is anti-national, they endorse the dogmas of equality and exalt multiculturalism, raising barricades against all those who think differently from them. These parasites of the far left with subversive semblances that are in fact the most subservient of all to the status quo and the New World Order, as well as maintained by the system, they seem to have nothing better to do than make lowlifes and punks - in exchange for money and absolutions - making themselves servants of the master.

In this land the politically correct is law, censorship is hegemonic, social security is non-existent, justice is dead, in this context a totalitarian democracy imposes its liberticidal laws and governs chaos; gagging those who think differently from the pensee unique, so those who don't follow the mainstream are cut of the game and they annoy.

There is a moral and social inquisition, which has been tasked with making "transparency" on its own, called magistrature; it decides the fate of men, interprets the laws at its discretion, blames, prosecutes, judges and condemns. It would want put in chains the "free thought" according to its ideological and political laws, from 1945 onwards the vast majority of it is in the hands of the left wing.

The anti-fascists rewriting history, have altered and mystified the facts for their own benefit and for their own convenience; imposing a left-wing monoculture. In Italy, the various successive governments since the last post-war period have made partisan Resistance, anti-fasciam and globalism the cornerstones of their "democracy", since the beginning this practical process of forced democratization showed all the cracks of a system corrup

Could you possibly define an "Ideal" society? Does or could such exist?

Today's society has decayed so much, that designing an alternative to it should be more than a mirage a priority of those who believe and fight for an ideal superior to the reality that priority of those who believe and fight for an ideal — super as them: in a better society this ideal should stand in power.



Is there likely to be any gigs for ARKTOGAA in the near future? I have been quite surprised that ARKTOGAA have not been featured at the annual Hot Shower Fest. No. We don't give a rat's ass.

As mentioned above Æra Yersinia Pestis Spiritvs was a very in depth record with a very long playing time. What are the plans for the 2nd full length record?

The second album has been recorded and completed for a few months, we are currently working on the graphics and layout of the booklet. We can only mention that it will definitely be different from its predecessor, more ferocious and in-your-face, but without distorting the sound proposed in the pas As far as we are concerned it will be a further ascension from the mediacrity of an in the past of the property of

I notice you have a Bandcamp page for ARKTOGAA /Wotan Front.
Overall what are your opinions on social media and such pages when working alongside radical music such as Black Metal?

To promote our music we had a Bandcamp page active from 2016 then in early 2019 they deleted it same thing happened with YouTube, our channel that contained our videos was removed. There is no doubt that the wind of inquisition seems to blow more than ever in the last three years and that PC-censorship has returned to the fore.

During 2019 on all major social networks - but also on other music broadcasting websites such as the aforementioned Bandcamp - crazy amounts of videos, profiles of bands and individuals as well as political parties and movements have been censored and tanned; branded as politically incorrect.

Since some years also on Discogs have been removed from the sale tons of NSBM and RAC records. Since some years also on Discogs have been removed from the sale tons of NSBM and RAC records. Whereas on the net, videos and profiles of individuals, bands and political organizations belonging to left-wing hate groups continue to increase; these subhumans promote and manifest political hatred against those who are not aligned with their insane politics. On social networks they are left free to rave and vomit their nonsense insulting anyone who opposes degeneration; without ever being prosecuted.

There is a one-way liberticidal practice that acts against a distinct political area, whereas there is no such thing as a measure against the left side which is always justified and endorsed. That said, it's clear that social media have a negative influence on everything concerning with politically incorrect and anti-system music like Radical Black Metal.

Thank you for Thank you for the support and for the interview

The last words are yours

What future plans do you have for ARKTOGAA ?



Definitely release the second album by 2019 or early 2020, and continue on our way; against all cdds. Meanwhile in 2018 we created a new project musically different from what we have done so far, we are trying on a different but just as radical genre, however at the moment we cannot add anything more about it.





DARK FURY is one of the most extreme black metal bands still existing in Poland. Their sound and attitude has always been uncompromising and the band has never waned from doing as they choose. So then K, how did DARK FURY come to be and what do you think to the band when looking back to the late 90's when DARK FURY was born?

Dark Fury was born in 1997 Year of War by my initiative. I started playing with my school mate Bruner. We created the first demo together. We were strongly influenced by polish BM scene from early 90's and strong individuals like i.e. Capricornus, so the ideological way of a band was specified since very beginning. Looking back, what Dark Fury was and is I'm proud we still cross our way, did not lose our ideas and did not follow the trend. We will never change and never surrender!

DARK FURY has always been an extreme act that has never apologized for a strong hatred towards Abrahamic religion and idiotic society. Has DARK FURY ever faced many issues from commies/lefties?

Like every right-wing band or right-wing initiative, we are notoriously harassed by leftist activists. They block websites, report violations on all portals and forums, ban from everywhere, do not allow information about us to flow to people. They make it difficult for us to distribute music, organize concerts etc. They try to present us in the worst possible light. Newspapers lie about us, publish our photos, names, they even wrote where I work. Despite many threats, no leftist coward had the courage to face me.

Your first record "Vae Victis" is 15 years old now....
How do you feel about the record? Do you have any regrets for having this as the first DARK FURY record? What might you have changed about the record?

After years, I still like this album, although our debut full length was supposed to be "The Fate Worse Than Death". I wouldn't change anything on this record. It reflects 100% the stage the band was in 2004.

Can you describe (if possible) an ideal society?

White, wise and proud!

Europe has become a cesspit/mess with all kinds of different peoples/ethnicities flooding our borders....
How do you envision the future for Europe?

Looking at the mass influx of a foreign element to Europe and how Europe is losing ethnic and cultural unity, I am beginning to conclude that civil war is a very possible scenario.

Judging by DARK FURY's song titles and lyrics it seems you cover a wide range of topics from Philosophical beliefs, Anti-Abrahamic religions/dogmas etc...On your last (and most recent) record "Flooded Lands" there are such song titles as "The Modern World" and "Age of Madness" with quite deep nihilistic themes. Which particular "theme" would you say stands out most in DARK FURY's lyrics?

Dark Fury's lyrics are focused on the affirmation of the White Race, overmanship, criticism of stupidity, strength and struggle that the White Man fights every day to overcome his weaknesses. None of the topics listed has a higher priority.







Could you name 5 records which inspired you most?

No, I'm listening to a lot of different music; metal classic is only a small part of what I'm interested in.

Poland has a very interesting past with some truly outstanding bands who (for me, and hopefully many of the readers) defined an age and attitude. How do you find the modern "scene" in Poland? * Which newer records from bands from Poland would you advise?

The contemporary Polish scene is 90% fashionable and silly bands, following the trend. Not transferring anything interesting with their lyrics and musically imitating well known bands from other parts of the world. Of course, there are still few old and newer bands that are more suited to my musical and ideological tastes. Selbstmord, Ohtar, Zmora and few others are worth to mention

You run the label Lower Silesian Stronghold...
How have activities been in recent years with the label? Do you find running the label gets in the way of working with DARK FURY material?

Lower Silesian Stronghold has gained wind in recent years, the label has developed very well, and it releases a lot of records, cassettes, vinyl's and merchandising, both very famous bands in the underground and completely unknown but valuable bands. It's all thanks to you, and I thank everyone for their support and contribution to the development of the label. Of course, running a record label takes a lot of my free time, but I don't think it negatively influences my creativity and the work of Dark Furv in particular. and the work of Dark Fury in particular.

In recent years black metal has become very much affiliated with a lot of social media sites/networks such as Facebook. What opinion do you have of these sites? Do they simply serve a purpose? Or are they really just another facet of the modern world we could do without?

We could probably do without many modern inventions. However, I think that since they are and functioning, we should use them to promote our goals and ideas. In particular, to reach young people who know little about the old UG and the rules governing it.

What are the future plans for DARK FURY?

Currently we are planning to release split EPs with Moharebeh and Forlorn Winds. Also few live shows are booked. But honestly, future is always a mystery...

Last words are yours.....

We must secure the existence of our people and a future for White Children.



FUROR hails from Argentina in South America How are things currently for FUROR Narok? I see you have just had released a new CD "Ice Doctrine" How has the reaction been so far for the record?

Hail! Yes, "Ice Doctrine" was recently released, on July, after many years of silence with this project. During the last winter, some moledies arised in my spirit, so I decided to record them, adding an old track guarded in darkness. I am satisfied with the final product, which keeps the essence of the underground, raw, aggressive, unpolished, natural, not seeking a pro sound. I think it is a good album, and those who listened to it have said good things so far.

FUROR is part of the Southern Elite Circle.
When did this union of bands and individuals form? And what is/was the purpose of the circle?

All the SEC members have a same conception of what Black Metal is. Regarding music and ideology, our bands may vary a little in concept: Nachtgeblüt focuses on elitist, nostalgic, baroque feelings; Ulfhethnar is a lot more aggressive and violent; Furor delves into National Socialism; Campo de Mayo is a knife in the heart of Marxism; Votz Daunor is paganism; Permafrost is the wilderness of nature... but all the projects share the ideas of forgotten values, honour, loyalty, virtues, will, elitism, and muscially all deal with deep feelings, hidden behind a raw distorted sound not for everyone.

You run and own the label Dark Hidden Productions (www.dark-hidden.com)
which has released some notable bands and projects such as Draugurz, Bilskirnir, Evil, Darkthule,
Lascowiec and many of the circles bands (FUROR, Nachtgeblut, Campo de Mayo, Ulfhethnar and
Permafrost). Do you have many future plans for Dark Hidden? Are there any upcoming releases
scheduled? When did the label form? And what were your intentions for the label?

DHP was created around the year 2000 to stand against all the PC trash that surrounded Black Metal around the world and specifically in Argentina. Our idea was to promote bands with ideals and to state that BM was not only music. All the bands we released were of our particular taste, both in music and concept, and we keep always delving into old and new bands from the underground, so there may be any news in the future. We are now working on the idea of starting to release in vinyl format and to open a Dark Hidden division in Europe.

What inspires you most to write lyrics for FUROR? Nationalism? Nature? War? Heathenism?

The first Furor work is mostly inspired on war, heroic deeds, the martial spirit of National Socialism. The new one is conceptually based on the Hanns Horbiger theories and his ice cosmogony, which were of great influence in the science of the III Reich. All the lyrics, the artwork and the whole inspiration draw heavily from his work, which was probably true, a hidden wisdom set in a black table for a selected elite.

Over the years I have returned to the Aryan Art / Furor split.
(I reviewed the split in Issue #2)
How do you feel about this split and the material presented on the split?

Although I wasn't really satisfied with it, I think it was a great triumph of the will, because we had a lot of obstacles that kept dealying its recording and completion. Musically speaking, I think that I could have done much better, but that was the way it was at that moment and it's part of our battles. Aryan Art did an excellent job, as always.

What are your feelings towards social media sites such as Facebook?

Despite the scorn I feel for social media, we are forced to use it since nowadays it seems to be the only way to reach people with news about releases, shows, our distro and such. We are an underground label from Argentina, that means we have to double the efforts so our stuff reach the right hands. Financially speaking, it's impossible now to work like we did in the old times, now everything changed. But, of course, you have to own social media for your purposes, and not be owned by it like most people do.

Have there been any plans for FUROR or any of the Southern Elite Circle bands to play live? Last year Ulfhethnar played live in the mythic Hot Shower Festival 2018. And Votz Daunor was part of the Der Stürmer gig in Buenos Aires during 2017. There are no plans yet with Furor, but who knows, if in the future the instinct calls for it...

A major influence to me was the Blazebirth Hall bands, both musically, with those deep, raw, mesmerizing, melancholic melodies which reach to our blood, and politically, as the personal mesmerizing, melancholic melodies which reach to our blood, and politically, as the personal mesmerizing, melancholic melodies which reach to our blood, and politically, as the personal mesmerizing mesmerizing and their mesmerizing mesmeriz Which bands or projects inspire(d) you most and why?



I feel there are a lot of American/Canadian & Southern American bands nowadays writing some excellent music with some very impressive content such as Lascowiec, Sunchariot, Akitsa, Evil, FUROR, Draugurz, etc.... How do you rate the European bands compared to the bands of the Americas and Canada?

All those are without a doubt excellent bands, and they seem to have a common essence, with a deep understanding of the spirit of BM. But in Europe there are also a lot of great bands, although it seem that most of them want to add something new into BM, to make some fusions with more nowadays stuff, whereas the aforementioned bands take the opposite way, returning to the old, raw sound of pure BM and deepening into it.

Do you have many future ideas for FUROR? After 11 years since the split with Aryan Art and now the new record "Ice Doctrine" Will FUROR work at a slow pace do you think? Or are these fresh ideas to be recorded soon?

There are no plans right now, but if the mountain winds bring forth some inspiration it will be surely recorded in the future without haste. We have no commitments but with ourselves, but the SEC members always heed the voice of the dead.

Interview over, feel free to leave some last words.....

Total respects for your work! We keep standing against a world in decay. Hails!



Hails CRG, When did SUNCHARIOT begin? And what were your original plans for SUNCHARIOT?

Hails CRG, When did SUNCHARIOT begin? And what were your original plans for SUNCHARIOT?

Hails to FEOHTAN zine, and all supporters/readers! SUNCHARIOT began in 2009. Right around that time, I (CRG) had started playing with my bandmate VJC from SVETOVID, again. Previously in 2005-2006, we had also played and recorded together for my first black metal project, LLYR. In 2009, VJC and I started SVETOVID. We practiced often and it was always very intense and spontaneous, while in the past (during our 2005-06 sessions) we had had different visions for what black metal we wanted to play, so we had not partnered up until then(2009). During these first SVETOVID sessions (Valhallan Dreams sessions), we wrote and recorded everything in what I call the "Brotherhood of Light Towers" or "Brotherhood of Light Tower Stronghold", which was a small home studio in VJC's apartment, on the 8th floor of this tall apartment building. It was like a giant cement prison of an apartment building and in our studio was there was a giant window. This window had an awesome view of Lake Merced, Park and the surrounding areas(which are very beautiful and there is little to none people and very few buildings to obstruct this great view). So VJC and I would just sit smoking cigarettes an drinking beer, blasting HONOR, LUT, WEBLISBURG(Russian one, not to be confused with newer Vinlandic project with the same name) or OGENSLAV (and many others of course) and just watch as the world went by. The window was like a throne at the top of the Tower, where we created music for the end of time. During these SVETOVID "Valhallan Dreams"
Tower, where we created music for the end of time. During these SVETOVID "Valhallan Dreams"
Tower, where we created music for the end of time. During these SVETOVID "Valhallan Dreams"
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Tower, where we created music for the end of time. During these SVETOVID "Valhallan Dreams"
Tower, where we created music for the end of time. During th

You have been active in numerous projects aside from SUNCHARIOT. How would you differentiate SUNCHARIOT from your other projects?

Yes, I have many projects, SVETOVID, PANZERJAGER, SURT, LLYR, COSMIC BREATH, HAAR, and my newest project is called ASHEN HUSK. For me, each project follows a different path, sound-wise, themes/topics, because I enjoy and listen to so many kinds of black metal that it becomes hard to decide only on one style. Would I want to have one band that does every kind of style black metal? May be, but I dont think I could focus all the influences I have into one project so instead I have many. Each project has it's own sound and goals, and along with that, my general aim for each project is to be able to stand alone, as good black metal what ever the style may be. I am always working on something, and I think that helps my mind stay active, by always experimenting/trying new styles and ideas. new styles and ideas.

Lyrically it seems SUNCHARIOT centers around Nationalism, Pride, Folklore & Heathenism. May be you could elaborate more on what inspires you to write lyrics and what topics or subjects are more prevalent than others?

Well for me, I have a hard time with lyrics, mainly just writing them. More recently I have put more effort towards my lyrics making more sense and having a clearer theme/idea. My newest SUNCHARIOT full length, "Bone Harvester", will have the lyrics printed in the insert art. As far as lyrical themes, Nature, it's divine beauty and it's power is one of my main topics/ places of inspiration. Obviously nature is a broad topic, so there are many parts of it that inspiring. I think at this point in my life, I appreciate nature more than I ever have. I grew up in San Francisco, California, a small but very populated city in Northwestern USA. So along with growing rancisty, I also grew up faster then I would have liked (drugs, illegal activities, other distractions that never helped my music). This along with other distractions, made the path to where I am, a slow evolution. Now in my life, my love and respect for nature is only matched for the love of my family and my passion for creating music and arts related. And with that love of family and nature, is where I make my connections to my history, my family's history, our history as a race. So in that way I see Nature, Heathenism, and even Nationalism as being intertwined.

You reside in the United States (Vinland). How would you explain living in the country which has plenty of contrasting cultures and peoples? Where does you family originate from?

I was born and raised in San Francisco, California. My father grew up an hour south of San Francisco, and his father(my grandfather) grew up a few hours North East in Sacramento, CA. My Dad's grandmother came from Northern Italy(Turin) and made her way to America on a boat. My Dad's mother grew up in Southern Oregon, from an Irish Family. My mother grew up in New Jersey and both of her grandpa's were from Italy. One of my mom's grandpas was born in Naples, Italy from an Italian/German family and the other came originated in Northern Italy (dont know which town exactly). My Mom's mom's family were from England. My last hame is Irish, while many have also exactly) have some some solution of contrasting and to be Scottish. So all in all, I am a big part Italian, Irish (may be farther down the line in the past also Scotish), German, and definately English. For me the question of contrasting culture and peoples, at this point in the life of San Francisco, I can say that having some much outside cultures and influences does not help. How can one place in the world with some many different people's beliefs and ways of life, adhere to each and every ideal when there is obviously some overlap on many issues. It is basic math, that with less different cultures clashing their ideals against each other, that should equal less problems.

Black Metal has been tainted it seems with social media being involved in underground activity and culture. Can you express your personal opinion of social media and where do you think it fits in to underground culture?

I don't like/support/or use social media. It takes away all the substance of life and digitizes it

into information that fits into a "form" that everyone can understand(or "should" understand). The characteristics and qualities in friendship that one can learn about now, through social media, are the kind of things that you have to work for to gain, or rather connect with to gain. Life isn't a application you fill out, and usually the answers to these questions have meaning that one would never understand truly without context/ time spent connecting. Personally I dont use facebook or any other social media but I do use You Tube and Bandcamp for band and label promotions. But my main label and band promotion goes through Brotherhood of Light Recordings Website and all my supporting distributers: Klaxon Records, Werewolf Promotion, Winter Solace Productions, among others.

Can you explain how it is you record with SUNCHARIOT? What equipment do you use? Digital trackers/computers? Or old analog equipment?

SUNCHARIOT has always been a project I recorded digitally (there are a few exceptions, specifically session drummer on upcoming WANGELEN/SUNCHARIOT split). I use a BOSS Metal Zone pedal for guitar distortion. I swear by the Metal Zone, and will most likely never change distortions. I sometimes use BOSS Dr Sample SP-303 as a pre-amp and I also have a BLAXX Chorus pedal, which I sometimes use BOSS Dr Sample SP-303 as a pre-amp and I also have a BLAXX chorus pedal, which I shave started using more because I hadn't been using it and it has a pretty rad sound. My guitar is have started using more because I hadn't been using it and it has a pretty rad sound. My guitar is an EPIPHONE SG, and in the past I have used a Gibson SG(just my luck this beauty was stolen from metal properties and it is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross me), Squire Jag-master Jag-master

Your sound is chaotic, raw and somewhat reminiscent of Akitsa and the BBH bands from Russia (Just to use a few examples) Can you maybe elaborate on what bands (or projects) inspired your sound

Thank you, I definately appreciate that. Actually I never had someone say AKITSA, but I cannot complain with that. I have been a solid AKITSA fan since I got the tape version of "Soleil Noir", complain with that. I have been a solid AKITSA fan since I got the tape version of "Soleil Noir", sometime around 2005-2006. I will never forget the first time I heard FOREST "like a blaze above the ashes"cd, literally the second the first song started, I had to restrain myself, it was the most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear most emotional hard hitting repetitive and beautiful music I ever heard. So I had to restrain myself, it was the heard most emotion hitting repetitive and beautiful music I had to restrain myself, it was the heard most emotion hitting repetitive and heard most emotion had heard most emotion hit had heard most emotion hit had heard most emotion hit had heard most emotion had heard most emotion hit had heard most emotion had heard most emotion hit had heard most emotion hit had h



SUNCHARIOT has released three full length records, a multitude of splits and demos. Which do you consider to be the most important work of yours? And why?

Consider to be the most important work of yours? And why?

First, here is the list in order from beginning to now of the SUNCHARIOT discography. First demo was "Climbing the Avalanche", recorded in 2009 with session guitars on 1 song by Stare. Second demo was "Sun Cross (Blood Honor and Strength), which was recorded in 2010 and during these sessions I also recorded the song that went on the Brotherhood of Light Compilation tape, 2011. Next was the debut SUNCHARIOT full length, "Warrior of the Winds" which was recorded during 2012. Next was the debut SUNCHARIOT full length, "Warrior of the Winds" which was recorded during 2012. Next was 2nd full length, "Swirling Sunwheels of Everlasting Life", which is actually two releases I ended up putting all into one release. Originally, the second half of "S.S.O.E.L." was supposed to be a split SIVYI YAR, but for reasons out of my hand the split didn't happen, so I put that material with what was already planned to be "S.S.O.E.L." fape. "Swirling Sunwheels of Everlasting Life" was recorded during 2013, mostly. Next material I recorded was in 2014, and that was what Life" was recorded during 2013, mostly. Next material I recorded was in 2014, and that was what became the 3rd full length, "The Path of Desolation". Then due many circumstances, I had a hiatus became the 3rd full length, "The Path of Desolation". Then due many circumstances, I had a hiatus became the 3rd full length, "Songs of the Past from Beyond". Just to clarify, because it seems people the 4th full length, "Songs of the Past from Beyond". Just to clarify, because it seems people the 4th full length, and it was also kind of symbol for me, that I still could do what I loved to do. After length, and it was also kind of symbol for me, that I still could do what I loved to do. After that in 2018, I started working on the material that would become 2 splits and full length, first was SUNCHARIOT form Brotharior and full length, first solo Black Metal project from Portland, Oregon (he also plays in RoHIT and L'Acé sure yet).

So back to really answering your question, I enjoy every album specifically because each one represents a certain time in my life. So if I listen to each album, and it takes me back in time and reminds me of the good, bad, painful, sad, and better times.

You run the label Brotherhood of Light which has put out tapes from Lascowiec, Cosmic Breath 88, Surt, SUNCHARIOT, Svetovid and a number of other projects. When did the label begin? And what are your aims for the future of the label?

I started the label in 2009, when I started SUNCHARIOT and SURT. What I want for the label, is to continue to putting out tapes, finding new projects that I like and want to support, continue doing the distro through BOL website, and hopefully let the label grow, as a business, so I can start affording to do CDs then eventually vinyl.

What are your future plans ? (If any) with SUNCHARIOT?

Future plans for SUNCHARIOT...Just keep on doing what I am doing now, writing and recording music for SUNCHARIOT, working on my newest solo project ASHEN HUSK, and working/starting on my new live project with the other 3 members. This project is yet unnamed but we will hopefully be playing a few shows in Bay Area and definately have a demo this summer,

Can you express your ideal society? Do we need to revert back to an old Pagan system? Or would this world be better facing its "end" and being rejuvenated once more with a new set of ideals, codes and doctrines?

Ideal society is basically something of fantasy or dream, I mean I could say what I wish everything was like or could be, but there are still alot of changes that need to happen for anything to start being anywhere close to what I would prefer.

The final words are yours

Hails to FEOTHAN Zine, and thanks to all readers and supporters.

Caverne - Aux Frontières du Monde - CD - Résilience

Caverne - Aux Frontières du Monde - CD - Résilience

Caverne had a productive few years some time ago with their first demo tape ''Des Tréfonds Du Haut Bois'' which seemed inspired by the likes of Burzum or a host of other French projects from the 90's. The demo certainly was seemed inspired by the likes of Burzum or a host of other French projects from the 90's. The demo certainly was such as the seems to have had got right.

To album begins with ''Le Glaive'' which sets the tone with shrieking feedback which soon descends into a fast paced riff and a blasting beat. Nearly (and almost instantly) there's a massive ''nod'' to Seigneur Voland it seems paced riff and a blasting beat. Nearly (and almost instantly) there's a massive ''nod'' to Seigneur Voland it seems paced riff and a blasting beat. Nearly (and almost instantly) there's a massive ''nod'' to Seigneur Voland it seems with the hypnotic riff which ignites the feeling of a bygone era. There's zero subtlety to the vocals either which with the hypnotic riff which ignites the feeling of a bygone era. There's a really cavernous quality to the which teases the listener and soon finds itself in the fold perfectly. There's a really cavernous quality to the which teases the listener and soon finds itself in the fold perfectly. There's a really cavernous quality to the which there are the bassline rumbling underneath the drums and guitars perfectly which is a massive bonus sounding. One can hear the bassline rumbling underneath the drums and guitars perfectly which is a massive bonus sounding. One can hear the bassline rumbling underneath the drums and guitars perfectly which is a massive bonus sounding. One can hear the bassline rumbling underneath the drums and guitars perfectly which is a massive bonus sounding. One can hear the bassline rumbling underneath the drums and guitars perfectly which is a saparent that Amertume is a solid musician as he handles all instruments and vocals on this record very well. His apparent that Amertume is a solid musician as he

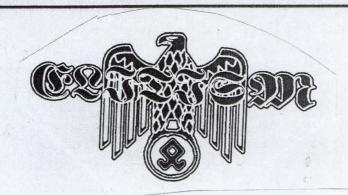
The third track ''Rys D'Or Et Coquecigrues / Sentiers Nouveaux'' opens once more with a more straight forward ''rocking'' beat and some great folk vocals from Amertume. It seems there's an inspiration in part from Isengard, ''rocking'' beat and some great folk vocals from Amertume. It seems there's an inspiration in part from Isengard, ''rocking'' beat and some great folk vocals from Amertume. It seems there's an inspiration in part from Isengard, ''rocking'' beat and some great folk vocals from Amertume. It seems there's an inspiration in part from Isengard, ''rocking'' beat and some great folk vocals from Amertume. It seems to the track seems to the track there will not be table many different facets to the track. There's a slightly more fragmented [maybe even] improvised to the table many different facets to the track. There's a slightly more fragmented [maybe even] improvised to the track here which really gives off a more ''losse' and somewhat ''punk' atmosphere to the track. Approach to the track seems to weave a whole host of riffs to work alongside Amertume's precise and tight drumming. Once again, the track seems to weave a whole host of riffs to work alongside Amertume's precise and tight drumming. Once again, the track seems to weave a whole host of riffs to work alongside Amertume's precise and tight drumming. Well to bond and make a cohesive and very tight ''whole' to the tracks. Around the 7:14 mark the song finds a well to bond and make a cohesive and very tight 'whole' to the tracks. Around the 7:14 mark the song finds a well to bond and make a cohesive and very tight way which make sense when looking at the title ''Sentiers over-riding connotation of someone or something walking away which make sense when looking at the title ''Sentiers over-riding connotation of someone or something walking away which make sense when looking at the title ''Sentiers over-riding connotation of someone or something walking away which make sense when looking at the title ''Sentiers over-riding connotation of someo

Blood Tyrant - The Realm that Brings Forth Death - Cassette - Tour de Garde/Skyggeraich Productions

Blood Tyrant - The Realm that Brings Forth Death - Cassette - Tour de Garde/Skyggeraich Productions

Blood Tyrant are a two piece project from Holland (The Netherlands) who have had a productive few years with their first release "Nather of Bloodmoon" which surfaced in 2016. Soon after came the full length "Aristogracy of first release "The Realm that Brings Forth Death" which we will release "The Realm that Brings Forth Death" which we will releave the surface of the control of th





ELITISM is a solo project of HGH who has been involved with the label Honour & Hate and various other underground activities.

So HGH when did ELITISM come into fruition and what were your initial aims for ELITISM?

I started to forge ELITISM in 2011. I wanted a continuation of the atmosphere of THE TEMPLE OF FULLMOON, especially VELES and INFERNUM. During the same year, a Split-album had been concluded with ORDER OF THE DEATH'S HEAD, so I returned and achieved some music parts and the first ELITISM demo was ready. The split album has been released in 2012 on CD, sold out in a couple of days, and re-released later by DARKER THAN BLACK on vinyl which sold out as well. During that period, the main goal was to bring back the flame and feeling of the old polish NSBM scene.

Your label Honour & Hate has not been so active in a few years... What future plans do you have for the label?

Honour & Hate is still on standby because of a need of time. I'm involved in a lot of musical stuff and time was missing for accomplishing everything. I hate rushing things in music, so it was mandatory to put on hold H&H.

In co-production with WEREWOLF PROMOTION, H&H will return for the production of the upcoming ELITISM album.

There are today many interesting acts from France such as - Caverne, Blakulla, Cenotaphe, Malsaint, Elitism, Vermine, Aktion Totenkopf, Order of the Death's Head etc...(Plus some others) The French scene of the 90's/00's was indeed very interesting (and radical) Do you think that scenes like those in the "glory days" can exist anymore with censorship very prevalent in today's society?

Of-course, There are always alternative ways to spread a message within music. We can count on tons of worshipers too; devoted people are still plenty in our scene.

Labels work together; supporters also want physical copies of releases.

Where the censorship may be strong, we are stronger.

The ASGARDSREI festival is a good example of this.

This scene can exist... For example, most of the stuff where I'm involved is sold out. So yes, this scene still exists and we have many people supporting our acts.

Your last full length "Quand l'étoile de David Brûlait" was released in 2018. The record featured a 20+ minute track as homage to the mighty Veles.

How important were the TTF recordings as inspiration for that record?

It's the main influence.

Praising of values that have mostly been lost today in Black Metal.

Fueling the fire: the continuation of the old spirit.

The main "difference" is my clean vocals, the biggest identity of ELITISM.

Can you name 5-10 records that inspired you most?

Every Burzum albums, especially the eponymous album and Hvis Lyset Tar Oss Veles - Black Hateful Metal Infernum - Taur nu Fuin Fullmoon - United Aryan Evil Branikald - Rdyandalir Darkthrone - Under a Funeral Moon Satyricon - Dark Medieval Times Arditi - Omne Ensis Impera

On the other hand, ironically, most of the stuff that I listen to are Dark Ambient, Dark/Neo folk, Martial, Classical music and some electro projects (deep and dark minimalist techno for example).

I was shown a new track of ELITISM only today (24th March MMXX) How far into the process is ELITISM for a next full length album? Are you still in the compositional stages or is the record complete?

Most of the album is completed; I can say 90 % of it. I don't like to rush things. It's a good way to wait and going back on some tracks after a certain time, it brings maturity to the compositions. The album will be released this year for sure.

NEW PROPERTY.

"Quand l'étoile de David Brûlait" certainly has a very "direct" title once translated to English. Did you (or have you) faced any problem with ELITISM?

Do you feel that Black Metal has become weakened from the past?

Mostly censorship on the internet, but that's not a big problem. ELITISM is well known now. The labels who stock my releases run sold out very quickly, I'm not dependent from regular social networks, it's just a "plus" if it's used and it bring a faster sold out. The only big problems that I had in the past were a CDs seizure and their destruction by the German authorities. I think our scene is getting stronger and stronger, as I wrote before; you just need to have a look on events like the Asgardsrei or the Hot Shower Also, some bands/projects bring maturity to our scene by promoting political activism and a certain weltanschauung.

You were/are a part of Aktion Totenkopf along with Sun of Malsaint.
Are there to be any further recordings with AT? Maybe you can update the reader with information for concerning the project?

Aktion.T is a duo with Sün. It's a BM project which brings much more of a primitive/direct and straight forward approach than our main projects. Musically it's still old school and the tracks are just few hours of recordings from improvisations. No revisionism of the History in the lyrics, it's just pure hate in its primal form. A compilation has been released a couple of months ago on CD. No plan for the future, we're too much involved in our other projects.

I know you have done mastering on some recordings in recent years...
What equipment do you use to record with ELITISM? Are you more a fan of the more modern Digital way of recording or the analog trackers from yesteryear?

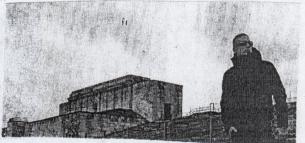
In some way I use both. That's almost 15 years that I use the modern equipment of DAW, it save me time and place, but I use some analog tricks for my sound. For example I'm record through my DAW then I play on a Tape what has been recorded and I send the audio signal to my DAW. I'll have the "imperfection" of the analog sound. These kinds of tricks work well. Black Metal needs a warm sound with cold riffs.

I hate the clinical modern sound; there is no soul, even with good riffs.

It's clear to hear in ELITISM that you were inspired by Kristallnacht/Seigneur Voland and many of the Concillium bands. How important do you feel those recordings were for many of the projects I have listed above?

It's a big part of my main influences with bands of TTF and BURZUM.

For almost 20 years I've lived in a little town next to Toulon - the town of the bands of the Condilium. Naturally, we know each other personally, especially Kaphan who became a friend. He wrote the lyrics for a track on the upcoming ELITISM, the lyrics have been used on my other main projects "ANTHEM" (a Martial - Industrial project) too. I've composed for one of his ambient projects "NATURE MORTE" and we prepare some other stuff together for the future. Also, I've composed the intro and interlude for the new concerts of SEIGNEUR VOLAND. In actual fact, the cycle is complete.



What future plans do you have for ELITISM and Honour & Hate?

The release of the new ELITISM album "Requiem pour une Race mourante". The Honour & Hate website will be updated soon and it will be a source for all of my musical activities, big focus on ELITISM and ANTHEM.

As a final question:

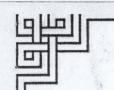
If possible - Can you describe your ideal society?

And do you believe we have ever come close to achieving this ideal throughout history?

A strong authoritarian state that brings Socialism towards a community: of the Blood. This Socialism state needs to guarantee a decent life to its People, Transcending and passing the love of Traditions to the young generations, Blood & Soil against individualism and materialism. Yes, This ideal has been achieved in history, for a certain period, yes, by National Socialism. As the eternal truth, our doctrine is in accordance with the laws of Nature, that why we will triumph.

Salutes HGH , thank you for your time. Final words are yours....

Thanks for your time and your support. HH! ${\tt HGH}$



DRAHGURZ

Hails Gaurhoth, DRAUGURZ has been active for many years. How did the project come to be? What were your original ideas and intentions?

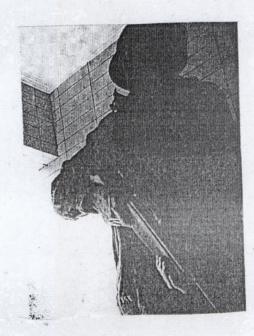
Hails

Aye, Draugurz has been around for a quite some time, but it was also inactive for most of this time. The first recordings date back from the late 90s, but I didn't think those early demos were good enough to be released. I first shared my music with the world back in 2001 through a website called mp3.com, after I bought a drumkit and was finally able to record all instruments as a proper "band".

The intention behind the project, at first, was simply to take part in the pagan wave that swept our generation around that period. I was playing in thrash metal bands as a younger teenager, but at some point my interest for playing music and for metal in general started to dwindle. When I learned about that early NSBM movement everything changed though, there was a deeper meaning behind that type of music. Creating music was no longer a pointless exercise in self-indulgence, it became a means to an end...

It's very evident who DRAUGURZ's inspirations were... Can you remember the feeling you had when first hearing Burzum or Dakthrone back when you first discovered these bands?

Sure, those early Norwegian black metal bands had quite an impact. But it was the mid-late 90s already when I learned about them, so my experience was not mediated by any of the early "satanic heavy metal" aesthetics commonly associated with the genre, but by the pagan-ns renaissance led by Burzum. The Norwegian scene was already going downhill at the time, so I quickly moved on to NSBM, which was a rather new and exciting phenomenon. All the immersion and the feeling I got from the music back then revolved around this concept of a spiritual revolution grounded on pagan and ns values, a revolt against the modern world, a return to a more authentic mode of being, the unconcealment of primordial forgotten truths...



Although DRAUGURZ has been active for many years there has not been a great deal of output. Is there any reason for this? Or is time simply an issue for you?

Well, as I said, Draugurz was inactive for a really long time. Back in 2006 a couple of tracks were recorded for a split release, and after that the project went on a long hiatus. I could no longer see any point in making music, it was the time of the Myspace wave and there were just too many bands, and it all started to feel soulless and meaningless. At the time I thought it was more dignifying to keep my distance and to not have a musical project at all, since everybody seemed to have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so have at least half a dozen of them. My main interest was never the music anyway.

After 11 years I hear there is to be a new release from DRAUGURZ. Can you tell me more about this revelation?

It's a full-length album called Elbenopfer, already available on Darker Than Black Records. Most of the music and lyrics are rather old. This album should have been recorded around 2004-2005, but for some reason I decided to focus on a couple of splits around that time, and after that my interest for music was gone, for the reasons I explained above. More recently, however, I felt like bringing Draugurz back to life, as a means of expressing my findings, but I decided to start by recording and releasing these old songs. Elbenopfer is, in more than a way, a yell from the past... The next Draugurz album will be something new and way more meaningful.

Can you name five records that inspired you most to begin DRAUGURZ?

Burzum - Hviss Lyset Tar Oss: Some of the most evocative and atmospheric music I ever heard.

Burzum - Daudi Baldrs: This album was important because it made me realize the function and importance of the myth. The myth of Baldr was recounted as to provide a foundation for the pagan movement we had going on at the time, and suddenly the old tradition were speaking directly to us and guiding us though all the chaos and groundlessness of our experience as modern human beings. That was when I perceived that the pagan wave linked to black metal music was touching something serious and real, that it could be more than just another silly trend in metal music.

Immortal - Diabolical Fullmoon Mysticism: Great atmosphere, this album was one of the first Norwegian black metal albums I ever heard (together with Mayhem's De Mysteriis Dom Sathanas, another great album) and it really had a huge impact - even though it's quite embarrassing to admit it, in face of what this band represents in the present...

Absurd - Asgardsrei: It sounded so raw and ugly at the time, but it was also so captivating and powerful. The definitive NSBM album in my experience.

Veles - Night in the Bare Mountain: I chose this one to represent Polish NSBM, which was important for a while around the late 90s and early 00s.

Europe (and European people) are currently feeling the full force of the tyrannical oppression of the European Union. How do you see the future for Europeans? Where is the starting point in resistance?

Any future worthy having depends on the collapse of the current system, this should be pretty clear at this point. The good news is that it's coming down on its own, as it's an unsustainable monstrosity, an abomination that will consume all resources until there's nothing left, and so it will starve to death. The starving process will be slow and painful though, so we better brace ourselves. Our challenge is to live honourably amidst all the chaos and decay, and to survive the coming storm...

Staying away from all the filth out there as much as we can should be the starting point in resistance. It's a means for individual salvation and also for speeding up the collapse process, increasing our chances of survival as a species.

Can you express in so many words an ideal society?

European tribal societies from before the Neolithic revolution are most likely the closest to an ideal we can ever hope for. Currently we're way too distant from that though, so realistically speaking I'd say Bronze Age and Iron Age barbarian European tribes. Life was tough back then, but certainly much more meaningful...

Black Metal now has become a trend for record-flipping opportunist and ridiculous consumerist culture. (The very thing it always was against) What do you feel about things in 2019?

When people in Norway rebelled against the death metal trend, death metal was still a long way from the cringy phenomenon black metal is today. I'd say it's time for us to move on. I don't care for black metal at all, let the retarded kids have it and make it their thing if they need to. It's just a label anyway, who really needs it? who cares? We have more serious things to worry, about...

Looking back on your past work how do you feel about the records of yesteryear? Is there much you would change?

It's hard for me to listen to my old music. Some of it I enjoy for nostalgic reasons, some I can't stand. I like most of the early stuff on the "A Yell from the Past" compilation. Those early demos were raw and amateurish, but as honest as it gets. There was something magical about that era, every time I play those songs I'm taken back...

The split with Woodsmarch bothers me the most, I disliked the mixing some guy did for that release, and I really dislike that era in general, around 2006. It also took almost two years for that album to come out after it was recorded, and when it did I wished I had never recorded it in the first place. The Woodsmarch side is quite good though, if I remember it well.

I'd certainly like to change a lot of things, in my music and my life in general, but we get to learn to live with our past decisions I guess... amor fati!

The final words are yours...

Thank you very much for the interview. Heil unser Ahnenerbe! Heil Wotan!



PAGAN HELLFIRE is one of the most long running Canadian black metal bands/projects. So, Incarnatus, how long has PAGAN HELLFIRE been active for? And what was the original idea for the project when you began recording under the moniker of PAGAN HELLFIRE?

It's been active for 24 years. The original idea was to simply play what we thought was pure Black Metal and express our visions of darkness, evil and hate. We were rather young at the time and only had exposure to a handful of early 90's Black Metal bands, but it was enough to conjure up our first ideas. Looking back, I think it was a good thing to have a somewhat limited exposure to Black Metal as it gave it all a greater sense of mystery. Every album you owned then was precious.

Canada has an array of interesting projects who predominantly seen to have their lyrics centered on Nationalism, Mysticism, Nature and Pagan/Heathen Pride. Why do you think this region of the world spawn's such influence?

Canada has a lot of natural surroundings and most people live either directly within it, or don't have to travel too far to be surrounded by it, so it's not surprising that nature is a dominant theme for many Canadian Black Metal bands. The vast, isolated landscapes and waters are a powerful source of inspiration for myself and many others. I suppose its normal for Pagan Pride/Heathen Ancestry to be not too far behind the nature theme. They are intertwined. Regarding Nationalism, I see more of these expressions from Quebec-based bands, which seems logical.

PAGAN HELLFIRE has been active for many years now and with a multitude of full length records, splits and EP's it seems you are still very active. What inspires you mostly to create? Do you follow a set of rules applied by yourself for recording? Or are things more impulsive? Also, what kind of gear/equipment do you record with?

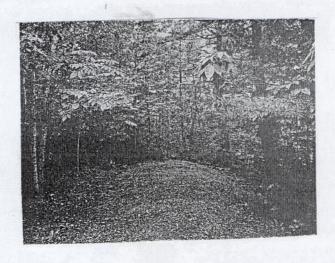
After all this time I can only conclude there is an inner flame that burns, sometimes bright, sometimes dim, that pushes me to continue with this creation. Sometimes I am not sure why. I have thought before that there are many logical reasons to not bother anymore. But it's like this distant call that sounds from within. It's a part of, me that I have to acknowledge. For recording and writing, there are no rules, except if I don't feel a song or riff is 100% in my eyes then don't use it. I don't want filler parts in my songs anywhere. Equipment wise, nothing worth mentioning that would add any value to the end result people hear.

You have mainly worked alongside Tour de Garde from Quebec; Canada (Run by owner OT/Akitsa) How long has your friendship/partnership been active for? It seems as though OT is willing to promote and release PAGAN HELLFIRE's work for many years now. Would you work with another label or do you feel TDG works perfectly for PAGAN HELLFIRE?

Since around 2005 OT and I got in touch likely through trading and I recall mentioning that I am working on a new album, which was "The Will of Night", and he offered to release it on CD. Since then I consider Tour de Garde my primary label. I work with other labels on occasion for different kind of releases, but my full lengths are normally always through TDG, in multiple formats if possible. Tour de Garde is the best label for PAGAN HELLFIRE and I want to continue to do my releases through him. Honestly, he has done a lot for PAGAN HELLFIRE and has always supported the project even when no one really gave a shit.

Can you explain your most predominant lyrical features in PAGAN HELLFIRE lyrics? Also, who/what inspires you most lyrically?

The lyrics mainly revolve around nature, darkness/light, isolation, what I would call spiritual journeys though different levels of existence, hatred towards the modern consumerist world. I can't say there is a specific person, book or philosophy that inspires me lyrically. Nature probably play the biggest part, but it's a combination of experiences, surroundings, daily life, music, etc.



Julius Evola once wrote -

"America ... has created a 'civilization' that represents an exact contradiction of the ancient European tradition. It has introduced the religion of praxis and productivity; it has put the quest for profit, great industrial production, and mechanical, visible, and quantitative achievements over any other interest. It has generated a soulless greatness of a purely technological and collective nature, lacking any background of transcendence, inner light, and true spirituality. America has [built a society where] man becomes a mere instrument of production and material productivity within a conformist social conglomerate"

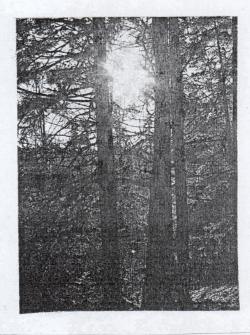
How would you describe this text best? Do you feel Evola understood the "modern world" and the consumeristic/capitalist approach of the west well?

The text speaks for itself really. It's a rather accurate summary of Western civilization, America and modern society. It has been this way for a long time and it will continue to be this way until it turns on itself and implodes. Spirituality and characteristics which give life any sort of basic value and meaning have been traded long ago for money and status.

Social Media seems to have crept into underground "culture" and those who once would have despised such platforms are now adhering to the "status quo" What are your opinions or thoughts concerning such decisions/actions? Are such platforms necessary?

Such platforms are 100% not necessary for Black Metal bands or labels. There are other ways to share information and updates, like email newsletters, official websites, forums. But the reality

is that these new platforms are convenient and the people who support you are probably already on there, so I can see why they are used, but it's definitely not necessary. In general people want information pushed to them where they are, they don't want to go looking for it. But I don't know, seeing a supposed "cult" band posting on Facebook…a lot if not all of the magic is lost.



Has there ever been any suggestion of a live PAGAN HELLFIRE performance? Is this something you would be interested in?

I have been asked to play live a few times, but since the beginning it has never been an option. For me Black Metal is best suited for solitary listening and in private, not at a club or something.

Could you name the five most important black metal records you have heard in the last 25+ years?

Mayhem "De Mysteriis Dom Sathanas"
Vlad Tepes / Belkètre "March to the Black Holocaust"
Ulver "Bergtatt"
Burzum "Filosofem"
Graveland "Thousand Swords"

Your last record "At the Resting Depths Eternal" was released in 2018. What is next for PAGAN HELLFIRE?

I am working on putting together a release of the first 3 demos and perhaps some unreleased stuff. It may be spread across several releases or released as a double CD/LP. We'll see how it unfolds. I don't have any plans for new material at the moment. I have to think about what comes next.

Thank you for the interview Incarnatus, the last words are yours...

Thank you for the interview and interest.



Hails Athalwolf, WOLFNACHT began many years back in Corfu (A small island off from the main land of Hellas/Greece) what were your initial ideas for WOLFNACHT? And what do you remember about those early days?

Your first full length Heidentum was released back in 2002. What are your opinions of this record when looking back almost twenty years later?

Heilgruß

What do I remember? Well, the biggest chunk of what I can recall from those times is personal and not involving Wolfnacht at all. Yet, I can still remember recording the demos in my glorious Fostex 4 track tape recorder. Most of my early stuff was almost improvised, with each song being composed and recorded within 15-20 minutes.

Now, about "Heidentum", it was a quite nice debut with a fair amount of inspired moments and a crappy production.

You have been active in some other projects over the years such as Zofos, Ravenbanner and Der Sturmer. For me, there were many great projects from the early 2000's in Greece (The Shadow Order, Der Sturmer, WOLFNACHT and so forth) Also some interesting projects from yourself, Saturno and many others. How do you feel about many of those early tapes from some of the bands/projects mentioned above?

Zofos is still active. As a matter of fact, you are the first to know that I have started creating a new album. I have no idea when it will materialize but I can surely tell you it will be a surprising return, going a step further from where I left things in "Therianthropy" 7ep, which was released back in 2013. Concerning the rest of my contributions to the "scene", I have played with The Shadow Order for a short period of time and together with Saturno and JVH of Der Stürmer we formed Ravenbanner, as a result of their visit in my home in Corfu, where we recorded some songs and decided to release them. In Der Stürmer I was not a member, just helping with the drums over the majority of those early releases, that would be nostalgia, mostly because there was a certain atmosphere back then that is truly missing nowadays. Though, the actual releases themselves are not really worthy of listening anymore, if you ask me. There are just honest representations of our youthful wanderings that later became the fertile soil that we still plant our creative seeds, to this day.

What are your general opinions of Greek Black Metal? Do you care much for the old "classics" such as Varathron, Necromantia etc?

Sure, I still listen to the 90s classics of Necromantia, Varathron, Thou Art Lord and (rarely) Rotting Christ. While there was some really interesting stuff happening back then, after a while all the "major" bands lost their appeal and either changed direction or run out of inspiration (or both). About the newer BM bands from Hellas, I have no interest, to be honest.

Can you name 5 albums that influenced you most?

From the top of my head:

Burzum - Hvis lyset tar oss Darkthrone - Panzerfaust Landser - Rock gegen Oben Penitent - The Beauty of Pain Ordo Equilibrio - The Triumph of Light...

Maybe they are not all direct influences to the Wolfnacht material but they surely did influence my music perception in one way or another and I still listen to those on a regular basis.



What equipment do you use when recording with WOLFNACHT? Have you had many dealing with analog trackers or do you tend to work around a more modern technique such as digital trackers and/or studios that are available?

I have my personal studio; nothing too fancy, just the basic stuff that fits my needs.

It's mostly built on a digital environment because it's more convenient, flexible and with low maintenance costs. There is really not a big difference in analog sound with digital nowadays, especially with the huge technological leaps on analog emulation software. I guarantee most people could not tell the difference of the same recording in a blind test between analog and digital, let alone the black metal fans who think that every shitty sounding recording without any high frequency content is analog, while anything with a crisp top end is digital. Ignorance is bliss!

After visiting Corfu last year I had read some of the history of your island...

Unfortunately after visiting the main town Centre i was "greeted" by lots of ANTIFA graffiti and some very run-down and dirty areas. What happened to the town so that it has become like this? Has Corfu been fairly "liberal" in the past with foreigners?

People consider themselves liberal until the day they will have to face the real-life consequences of their own stupid and degenerate theories. Corfu is unfortunate enough to host several university departments that act like a magnet for those robin hoods of social faggotry, also known as the "Antifa". These nests are full of psychologically-oppressed humanoids craving for attention, most of the time totally unattractive to the opposite sex that they have to resort to heavy use of drugs (that is at really high rates in the island) further leads them to (self) destructive behavior which they dress in the ideological cloak of cultural marxism.

Corfu has its own anarchist squat, where these parasites live together with immigrants from pakistan, nigeria and other noble countries in really unsanitary conditions, comparable only to a spread to the whole city centre, with severely damaged buildings of both public and brain-damage has property, and walls full of sleazy slogans and graffitis against Fascism and Patriarchy (daddy to the mental asylum until they are cured of the leftist disease.

You have just had the new record "Eine Flamme im Dunkeln" which i believe translates to "A Flame in the Dark". Can you describe the titles meaning and the inspiration which served most philosophically (and musically) for the record?

That's correct. "Eine Flamme im Dunkeln" consists of 8 tracks. 6 of them are part of a poem collection of Karl Maria Wiligut that describes the Epic Saga of the Knight Seyfried, blended with a lot of Mythological elements from the Scandinavian and Germanic Lore and some deeply inspired (and inspiring) descriptions of the local Natural surroundings around the Taja river and the legendary Rabenstein. The opening track of the album features a highly Esoteric poem written by Adolf Hitler, on Runic Magic and Mystical Powers, under the Sacred Oak of Wotan. Finally, the ending track is a poem by Baldur von Schirach with his thoughts on the Führer, the superiority of His acts and the importance and the difficulty of His Mission which exceeds human capabilities.

Moving on to the inspiration that motivated me to create "Eine Flamme...", it is all described in detail inside the booklet of the album. After portraying the current state of our dying Europe (on multiple levels) and the effect of our enemies' attack on our Ideals and on our Racial Homogeny I conclude with the main concept that stands behind this album. I quote: "Yet, here we stand, destined to carry a holy burden: protecting our Ancestral Roots and our Identity from this modern Plague, while resisting the Siren Call of nihilism and isolation (that admittedly sounds fairly attractive in this disgraceful age of vanity and mental void). This unrelenting Strife against degeneracy and corruption was the source of my inspiration for this album.

Diving into its entity, "Eine Flamme..." must be perceived by the listener as an Esoteric Quest inside our Psyche, in search for the Motivation to carry on through these ominous times; in search for the Promethean Flame that will light our rugged, steep Path towards Victory or Death; a Ritualistic Tribute to the Legendary achievements of our Heroes and the Sacrifice of our Soldiers; a deep Spiritual Bond with our Ancestral Lore; a Hymn to the Pure Beauty of our European Natural Environment; a Nostalgic Paean for Glorious Ages long gone..."

The Golden Dawn has risen considerably in a few years in Greece.

I daresay the Marxist media have twisted the minds of the youth and other idiots but seemingly something is "being done" with the Greek people rising up against the ZOG.

How do you envision the future for Greece and Europa?

Golden Dawn is going through a rough phase and losing impact, after being on trial for 5 consecutive years and frantically fought and accused by every systemic voice over the last decade.

We will see how this turns out when everything has settled down.

I will concentrate on your last question; the future of Hellas and Europe (by extension) will be bleak unless we do something about it. Just compare the Europe of today with the one of the 90s. The comparison is deeply disheartening from every aspect.

Orisis of Values, economic crisis, "refugee" crisis... Crisis is all one can hear in the news during the last decade. As of late, Hellas is openly attacked by mass waves of immigrants, guided by the turkish government and secret services in order to blackmail Europe and lead our Fatherlands to islamization through the excess birthrate of these subhumans. A hybrid War against Europe has already started and together with the outbreak of the ching-chong virus it creates some really interesting circumstances that may (or may not) lead to some serious destabilization.

In a wider context, humanity has been given too much freedom over the last few years, far more than it would be actually safe to absorb without leading us into disorientation and furthermost to self-destruction. I am afraid that ship has sailed and we are heading towards the inevitable. We allowed the various Trojan Horses of zionism to enter our homes and poison our People. The only scenario that could change this fact and even bring some smile back on our faces would be a real large-scale War, with the good old traditional meaning, unlike the hybrid threats we are facing right now. That's the only way to start over and rebuild something new on the ashes of our decaying world. On the plus side, a War would actually destroy (physically) those corporate giants of the chosen race of god that control everything and everyone nowadays. Wouldn't it be fun to watch the main offices of facebook, google and youtube turning into dust by army tanks? At the same time all the inside-enemies that work day and night to eliminate Europe would escape and seek for a safe space in USA or israel, like rats fleeing the sinking ship. Ofcourse that is the best case scenario and it is not possible to predict the outcome of a War without knowing all the parameters, the strategic alliances and the balance between the various forces. One thing's sure; we are about to deal with some radical changes in our lives. Let's prepare for this and time shall tell the rest.

Can you envision an idealistic society? Do you feel we (as a civilization) have ever come close to achieving such a balance with nature (and therefore) our true selves/identities and life codes? Do you need to return to a more "primitive" system, almost "tribal" in many ways?

I can surely envision it but if I am totally honest here, in this age of corruption and degeneration it is almost a utopic concept. I consider Ancient Sparta the closest example to an Idealistic society (the deeply Philosophic foundations behind the Laconic perception of Life) and also the Third Reich, from its Birth to its Peak. During its Fall things got a bit out of hand, but that's totally understandable as this is when the survival instinct takes over.

Sure, the return to a "tribal" way of life would help a lot to concentrate on actual Values and Ideals and stay away from materialism and consumerism that act like a deadly parasite on spiritual evolution. Yet, this "return to the basics" concept is not possible at the moment. Lets be honest with ourselves; we are all addicted (some more than others) to the "luxuries" of our times. Take for example Varg Vikernes that actively promotes the idea of Tribalism and living a simpler life (which is off-course great as a concept). Before the banning of his youtube account he spent a good chunk of his time making videos for the internet; and even nowadays he is still active in other "social" platforms like twitter or whatever else. This fact alone shows that even a strong personality like V.V. is not perfectly capable of staying away from the masses and their modern way of life. Burning bridges with "modern society" is not an easy task, especially when you are not rich and have to care about making ends meet and raising a family. And it's even harder for the younger people that have been exposed to the poison of modernity too much. I am genuinely they survive without listening to all the latest BM releases on jewtube, without chit-chatting and gossiping in their favorite forums and facebook and without posting their ultra limited die-hard collector vinyls on instagram?

Oswald Mosley once said :

We've got other forces against us - not those particular forces, but the power of money, the power of press. All those things are against us. And how can you stop it? My friends, by an act of will, an act of the European will. What are your opinions of these words? Do you feel Mosley was living in a time far from the era we live in today? Are these words realistic in today's world?

Mosley's words are timely and fit the current situation of Europe like a glove. I fully agree that if you study history you will notice that many times our people have faced dark and discouraging times like the one we are witnessing right now but it is our duty to not be defeatists and keep our morale soared, be determined and ready to change the situation to our advantage. As I told you before, if you read the text I wrote to accompany "Eine Flamme im Dunkeln" you will immediately realize that's pretty much the idea behind this title. When everything seems dark, dirty and reeks of betrayal and falsehood it is our duty to keep the Flame of our Values alive; for this very Flame is the one that shall set our foes on Fire when the time is right!

Have you any future plans for WOLFNACHT?

The new album was just released, it's too early to make any plans. It will take a while until I feel the urge to record new Wolfnacht material. Now I will concentrate and channel all my inspiration onto the upcoming Zofos album and see in what creative paths it will lead me to.

Thank you Athalwolf for the interview; as ever, the final words are left for you to utter.

Protect our Mother Europe for she is in great danger. Act for your Fatherland or die on your couch. Heil Hitler.

Akitsa is a project from Quebec Canada that has been active for many years.

Akitsa is a project from Quebec Canada that has been active for many years.

The main man of has always increduced many factors into Akitsa's sound, this ranges from Noise, Punk/RAC and even the main man of has always increduced many factors into Akitsa's sound, this ranges from Noise, Punk/RAC and even the main man of has always increduced many factors into Akitsa's sound, this ranges from Noise, Punk/RAC and even the main man of has always the man of the sound and overall minimalism really provided by the property of the man of the sound and overall minimalism really provided the provided has blasting dum beat comes to the fore. This is rank, Akitsa, much like piece. Soon on the whole trans of its own when of's usual manical vocals in man of the sound on and a half minutes there piece. Soon on the whole trans of its own when of's usual manical vocals in the sound on and a half minutes the piece. Soon on the whole trans of the own when of's usual manical vocals in the sound on and a half minutes there allowed the piece of the pie

Lascowiec - Winds of Victory - Cassette - Werewolf Promotion

Lascowiec are a fairly unknown project from west coast of the USA. Their sound is very much steeped in the worship of the old Blazebirth Hall scene from Russia. That being said there's being influenced and then there's copying a style and lacking authenticity and individual purpose. Fortunately Lascowiec bring a lot of their own sound and style and lacking authenticity and individual purpose. Fortunately Lascowiec bring a lot of their own sound and style to their records rather than relying on just trying to emulate and reproduce a circles sound such as the style to their records rather than relying on just trying to emulate and reproduce a circles sound such as the style to their records rather than relying on just trying to emulate and reproduce a circles sound such as the style to their records rather than relying on just trying to emulate and reproduce a circles sound such as the style to their records rather than relying on just trying to emulate and reproduce the recordings however date the recording however date the recording however date that the style than the recording however date the recording however date the recording however date the recording however date that the recording however date the recording however date the recording however date that the recording however date the recording however date that the style had been dead to the recording however date that the recording however date that the recording however date that the recording however date the recording however date that the recording however date that the recording however date that the playing and the song is held dwith melody and melancholy really invokes that aura which was present in many of the distraction. The vocals are not too in your face nor are they a mere murrum in the rather chaotic mix. The drums last that the playing is held together perfectly by both Vic and i. The final segment of the track features a blast away and really just act more as a backing instrum

atmospheres can be hard and this is a fine example of such without sounding overly poetfold maybe a cook dramatic.

Track five "Aryan Strength" proceeds in minimal fashion with the blasting drums and ice cold riffs of VJC and I. Again, there's a similar aura to what you may expect on a record from Old Wainds or Branikald. There's once again zero let-up or meandering around with ideas. Everything in the mix seems to encapsulate and leave me listening to every facet of the composition; the riffs seem to almost be carried in the mix...as if they are floating in an every facet of the composition; the riffs seem to almost be carried in the mix...as is they are floating in an every facet of the composition; the riffs seem to almost be carried in the mix. as if they are floating in an every floating moving is the waves that gently carry these distant sounds. To truly do endless sea of nothingness. The only thing moving is the waves that gently carry these distant sounds not his cassette justice would be for the reader to spend just a few pounds/euros/dollars to simply experience the this cassette justice would be for the reader to spend just a few pounds/euros/dollars to simply experience the this cassette justice would be for the reader to spend just a few pounds/euros/dollars to simply experience the rife cassette justice would be for the reader to spend just a few pounds/euros/dollars to simply experience the roll of the first refershing on this track sorts are the first place. The song consists of a few strong beyond. There's so much atmosphere here it's hard not to be entranced by the riff. The tracks rolls along at a release. The first riff really invokes once more a feeling of a journey into an unknown or hidden realm that lies work. Track is the first place. The song consists of a few strong the beyond. There's so much atmosphere here it's hard not to be entranced by the riff. The tracks rolls along the reference the reference the process of the first place. The song consists of a few strong the reference the

cassette. There's even more a nod towards Ildjarn here with the thinner productions values. The vocals this time are more prevalent in the mix and so far this seems the weakest track on the tape. The riffs here are intense yet the production seems to let the track down as the production on the previous tracks is a lot bigger and seemed to be more suiting to Lascowiec's riffs and overall atmosphere. The final track "The Path Through Desperation" then be more suiting to Lascowiec's riffs and overall atmosphere. The final track "The Path Through Desperation" then concludes the cassette perfectly with a track that could well'have been listed from a variety of Branikald records. It's clear and apparent that Lascowiec had Branikald in mind when composing and recording this track. Again, and as I mentioned a the beginning of the review it's clear that Lascowiec are heavily inspired by the BBH Again, and as I mentioned a the beginning of the review it's clear that Dascowiec are heavily inspired by circle and this final track seems to work perfectly as an ode to that old circle of bands. Winds of Victory circle and this final track seems to work perfectly as an ode to that old circle of bands. Winds of Victory circle and this final track seems to work perfectly as an ode to that old circle of bands. The USA has produced a fair amount of great bands over the years and Lascowiec certainly are no exception.





HADAK URA is a one man project from the USA. So, When did HADAK URA first come to light? And what were the intentions for the project?

I started Hadak Ura back in summer of 2015. I had been freshly annexed from a long-term project I was in and felt motivated to start something new as swiftly as possible. I had been yearning to create something focused on my Hungarian roots, nature and heathenry for a long time, as well as start to create black metal more closely aligned with my personal tastes. So, when the opportunity finally arose to do something in this vein Hadak Ura was born. I spent the next few weeks saving to purchase gear, as I had nothing really at the time. My guitar had also been recently stolen so I had to save to buy a new one. Once I had amassed everything I needed to write and record self-sufficiently I dedicated the rest of the summer to writing the first album, Ten Arrows From the Sky, which was released the following spring on Dread Records.

The USA has (and continues to) produce some excellent bands and projects with some great ideas, philosophies and attitudes. How do you like the US "scene"? And which bands do you think are interesting?

I think the US scene sort of ebbs and flows in quality, and right now we are in a peak period of great projects, almost rivaling the heyday of USBM in the late 90's early 2000s. I am seeing a lot of these killer raw black metal bands like Megalith Grave, Oder of Darkness, Nihil Invocation, Funeral Altar and Sanguine Relic come out of the woodwork almost inexplicably. Like where the hell were all you people 5 or so years ago when the US was seemingly just cranking out one generic war metal band after another? In addition to those, there seems to be a lot of great pagan US bands as well. I have felt honored to do splits with US bands like Stonehaven, Hiraeth, Akashah, and Skógr, all of which are spectacular and worth checking out. Also, anything on Vinlandic Werwolf Distribution usually displays a high caliber of quality.

Can you name 5 bands or records which influenced you for HADAK URA?

If I had to choose just one central influence on my art, and really my heathen identity, it has been Marblebog. Musically, spiritually and aesthetically Marblebog has been the most influential band for Hadak Ura. I discovered Marblebog back in 2008, and it really opened me up to a whole new approach to black metal, as well as the way I viewed paganism. I think my Hungarian heritage was always important to me, but it wasn't until I heard Marblebog's split with Hunok that I was made aware of the rich pagan culture that existed in Hungary. This really helped me personalize paganism and view it as something much broader than simply Norse or Germanic. It made it something I could take ownership of, and not feel like a cultural voyeur. Apart from that I take a lot of influence from Burzum, Bilskirnir and Branikald (excuse the alliteration) on the metal end of things. I think all three of those bands summon a very potent atmosphere. Anytime I listen to those bands I feel almost transcended to another time and world, which is exactly what I try to emulate in Hadak Ura. I want my listeners to detach from where they are and channel the energy of the forest and ancient times. My instrumentals on the other hand I tend to take a lot more inspiration from darkwave acts like Lycia. I have always been a big fan of goth and darkwave, and I like to imbue that into my music where I can.

When listening to your sound I can hear a 90's European sound. How inspired are you by those old 90's records?

Extremely. I'm pretty much a huge fan of all eras, regions and disciplines of black metal, but the 90's really was the crucible of black metal's true essence. We all borrow, expand upon, and blatantly steal from the musicians of black metal's second wave as contemporary artists, so there is no denying that it's a massive influence on any and all that continue to stoke the flames of black metal. Anyone that claims not to be influenced by that era, or give it it's due credit, is a complete and utter clown.



I hear you have Hungarian ancestry ... Have you studied a lot of the ancient history of Hungary?

I am indeed Hungarian. My heritage is something that has interested me and fueled my art for a long time. While it is not the sole topic in Hadak Ura it is the central one. Many of my songs have to do with the pre-Christian religion and folklore of the Magyars, the many wars waged on the soil of Hungary, and migration of the seven Magyar clans into the Carpathian basin. As far as research is concerned my primary interest is in the religious practices of the Magyar people prior to the advent of Christianization. While

there is some good cursory information out there in English, this is not a topic that interests many people that do not speak Hungarian, so it is something I am always trying to find more sources on.

America is a mixed pot of cultures and beliefs. How do you view the modern society in the USA?

Poorly. It is a melting pot in the sense that everyone comes here to lose their original culture and replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replaced it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has replaced it with vapid American consumerism.



A common question I have asked to many bands/individuals is concerning the rise of Facebook, instagram etc..personally I cannot stand this kind of media, what is your opinion? Does it hold a place in black metal and underground activity? Or, is it just another facet of this idiotic modern world?

You're right. It is extremely idiotic. That being said, I am very guilty of participating in and perpetuating it myself. I think social media is sort of a double-edged sword in the black metal world. I shaw made contacts with many great musicians and labels and learned about bands I may have never discovered at the contacts with many great musicians and labels and learned about bands I may have never discovered the services. So, it's been good in helping me find new music, but by that same token so can anyone else. As a contact of this extreme accessibility we have seen a massive decrease in the overall quality of the ilk of result of this extreme accessibility we have seen a massive decrease in the overall quality of the ilk of the people in our community. The obvious disadvantage being the presence of antifa in black metal. The more people in our community. The obvious disadvantage being the presence of antifa in black metal. The more that they are aware of bands and labels, the more reasons they have to dream up baseless outrage to feed that they are aware of bands and labels, the more reasons they have to dream up baseless outrage to feed that they are aware of bands and labels, the more reasons they have to dream up baseless outrage to feed that they are aware of bands and labels, the more reasons they have to dream up baseless outrage to feed that they are aware of bands and labels, the more reasons they have to dream up baseless outrage to feed that they are aware of bands metal. However, it's not just the social justice warriors this has welcomed into their infantile self-importance. However, it's not just the social justice warriors this has welcomed into their infantile self-importance. However, it's not just the social justice warriors this has a self-importance. However, it's not just the social justice warriors this has welcomed into their level black metal. I can't tell you how many times are are avared to be an available to the order of the prove the feet of the provent of the provent in the prov

Your last full length record "Monumental Winter" was released by Darker than Black in 2019. How did you record the album? With digital technology or analog? Also, Can you express some of your feelings towards the record? Maybe you can share some lyrical excerpts from the albums tracks?

All of my records have been recorded with the Tascam Portastudio DP-01. It is a digital recorder, but it has a certain rudimentary charm to it. I can't speak highly enough of it, and I will probably continue to use it until I can't find them anymore. They have been out of production for many years, and are infamous for crashing inexplicably, but I love them. I'll be buying my third one this October. Haha. As far as Monumental Winter is concerned, the album is conceptually all over the map. Many songs, such as The Meridian of Rule, deal with typical Hadak Ura Magyar religious and folk themes. That song in particular is concerned with the three realms of the sons of Arany Atyacska (the principal deity of the old Magyar religion). Others are written about war and nature and the chaos of both. There is even a song that touches on Tengrism, so you can see the album doesn't have necessary one unified theme. It was written in a transitional time for the project, and there is a lot of experimenting with some of the musical elements that later became more emblematic of the Hadak Ura sound. The album took a little over a year to write and about three years to release. Many changes were made to lyrics, titles, tracks, and the art, but in the end, I think it manifested in the best way possible. It remains my favorite release from the project to date.

Your next release I hear will be a split with Sunchariot. Apparently this will be quite an epic split. What are the plans exactly for the split? Will the release be on cd? Vinyl? Tape?

Yes! I am extremely excited for that. Sunchariot is perhaps one of the top USBM bands currently active in my opinion, and this is going to be a huge personal honor to release something with him. The split was

organized by Doug from Winter Solace who put us in contact. He will be co-releasing the CD version with Darker Than Black. A tape version will also be co-released at some point by Sunchariot's label Brotherhood of Light and Werewolf Promotions. The split will be a full-length and feature new material from both bands.

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Can you envision an ideal society? Do you believe That our ancient Civilizations ever came close to an ideal society?

I do believe humans once lived in harmony with nature's laws. I think for the vast majority of our brief tenure on this planet we actually lived in a social system that was relatively compatible with the natural world, and it wasn't until modernization and the birth of Judeo-Christian values and altruism that we weered off the right path. As a staunch believer in might is right philosophy, I feel that tribal barbarism is the only logical form of civilization for human beings. We have been conditioned to believe that we are all brothers, and that we have some moral obligation to care for one another, but this notion would have been deemed absurd throughout most of history, and really still is. We see ourselves as somehow separate from nature, somehow above it. This is self-deceit beyond reason. Our obligation is to ourselves and the preservation of our kin. That's how the world operated for thousands of years, and that's how it ought to today. What has the current moral universe we all blindly live in gotten us? Overpopulation, pollution, and complete disassociation with the natural world. I think it's often a difficult notion to reckon with because we have been so coddled for so long by the modern civilization we live in, but in all truth tribal barbarism is better for both humans and the world. I suppose if there ever was a philosophical agenda to Hadak Ura this would be it. Humans are living in a way so grotesquely unnatural that it's literally killing the world, and until we reject the horrendous lies that have been indoctrinated into us, reject this cancer of meekness, very few of the world's problems will be resolved.

What plans do you have for the future of HADAK URA? Any further full lengths? Split records? Etc...

I do have several more releases planned as a matter of fact. In addition to the split with Sunchariot mentioned earlier I have a split with another US band called Stonehaven also coming out on Darker Than Black. No release date has been set as of yet, but I am anticipating they will be out within a year's time. I also just recently organized a split with Wolves Eyes. Although this is still just in the early stages of gestation, I am very much looking forward to that release, as it will be my first with a non-American beand. What I am probably the most excited for, however, is the third Hadak Ura Full-length. The record will during the time of Christianization in Hungary and talks about the strife dealt with by those that fought to preserve the old ways and religions of their people. It is six tracks and will be exclusively released on vinyl (at least initially) through Death Hymns.

Rostorchester - Die Sonne und der Mond in Ketten - CD - Bergstolz

Switzerland's Rostorchester many do not need much of an introduction since their previous works featured (as does this record) members from Total Vernichtung and Eisenwinter. Both projects seem to have quite a fololwing and it would be fair to say that there's good reason for such: they're both very good projects. Rostorchester have two previous records and one 7' EP which is not too bad for a band that has been formed around five years. This, their most recent album "Die Sonne und der Mond in Ketten " opens with the track "Gustloff Im Herbstnebel" which Degins

reviews records and one 7". EP which is not too bad for a band that has been formed around five years, This, their sate recent album "Die Sonne und der Mond in Metten" opens with the track "Gustloff in Herbstnebel" which Begins with an ambient piece with rainfall and storm accompanied by a piano that plays a solemn tune. Already there seems to be an atmosphere of ancient times which really works perfectly here with Plan and strings. Teach two Plan Berbst In Herz Alus Sleem" soon comes in without much warning and instantly this reminds one of Eisenwinter with the rather melodic yet insane guitar riffs. As the vocals enter into the mix it all seems very much like something that Eisenwinter would have written some years back. The riffs here are "catchy" and folk-eap did not not be received by the proposed of the section brings out more melody in this opens with a furtious blast beat and a trend or iff. The Jd section of the section brings out more melody in this opens with a furtious blast beat and a trend proposed or the section brings out more melody in this opens with a furtious blast beat and a trend proposed in the most perfectly in the mix here as omething spuris or Horna may have written some years ago. Again, Grief's vocals sit perfectly in the mix here as omething spuris or Horna may have written some years ago. Again, Grief's vocals sit perfectly in the mix here as omething spuris or Horna may have written some years ago. The mid paced section next sounds almost like an old German lead section from an old RAC record from the past. There's certainly plenty of variation here and the whole tempo is kept as quite a pace with no slower sections or door-eap parts. The songs here are definitely "to the point" and there's no great written some single proposed the past of the section of the care of the past track that so care any the past and the

Saturno/Higernacht - Cassette - Self Release

Both Higernacht and Saturno are two (predominantly) unknown entites from Hellas (Greece) this being Higernacht's ONLY ever smaterial presented or released thus far. With Saturno (as explained by JvH in the Ravenbanner interview ONLY ever smaterial presented or released thus far. With Saturno (as explained by JvH in the Ravenbanner interview only ever smaterial presented or released thus far. With Saturno's wasic. Saturno's wasic. Saturno's tracks which begins with the song "The Flaming Tears of the Wind" Which opens with a horn blowing that is accompanied by a low drone from the synth. The intro is accompanied by a loose drum beat and a few snare here and there. This isn't black metal for those wanting big productions or professional studies (look elsewhere) the song soon evolves and almost instantly I'm reminded (to some extent) of those old Moonblood recordings (somewhat close in part to "The Winter Falls Over the Land") which has always had a unique winter-like atmosphere. Saturno delivers vocally here (once more) in part reminding me of Gaamalzagoth. The fuzzy and distorted riffs weave in and out of the recording which just creates a perfect atmosphere. The keys, synths and bass guitar also work nicely with the drums and vocals. "The Flaming Tears of the Wind" really set's the bar high for Saturno here and tis rare these days to hear such a great atmosphere. There's certainly elements here of many bands from the 90's such as Celticmoon, Cherusker, Moonblood, Isvind, Immortal and even (in part) some of the BBH bands from Russia. Track two "To the Bifpaths I Ride" opens with a synth and piano piace which invokes a sorrowful aura. Saturno's vocals soon enter the track and seem to tell a tale of the lonesome wanderer roaming the desolate land. The track two across soon enter the track and seem to tell a tale of the lonesome wanderer roaming the desolate winter and the fables of war. The final Saturno track "The Seventh Horn" begins with an obscure synth lead that creates a dark medieval feel to the track. The d

start to proceedings. The riffs sounding like a storm approaching from afar...ready to destroy all in its path. THIS again, is black metal devoid of "production" and clean pseudo-intellectual nonsense. The next track "Since the New Dawn" soon opens with a raw and messy riff that (again) could have fit perfectly on any of the Binsewinter demos from a few years back. The vocals once more are very upfront in the mix and are completely maniacal and crazed. It's clear that Higernacht is more "in your face" than Saturno and the two tracks so far would certainly appeal to fans of Aryan Blood, Eisenwinter, Holocaustus, Ravenbanner, Wodulf, Wolfnacht, Moonblood, Isvind, Lord of Evil/War 88 and host of other black metal that has a similar approach. The third track "Immortal's Life Supreme" opens with a keyboard piece that soon is interrupted by a fuzzy and distorted guitar and drums. Once again, the vocals come to the fore and work alongside the distorted buzzing riff. There's slao a layer of keys in the mix (not as present as the Saturno side however) but they are still noticeable and present. There's even some inspiration (so it seems) from Mysteries, Graveland, Veles & Legion in the frantic and loose playing and crazed aura. The fourth track "A Dark Winterfrost" opens once more with a frantic tremolo riff that cuts through the mix like a blade through the flesh! My first thought is that this could have been written by Veles on "Hateful Black Metal" or maybe on "In the Glare of Burning Churches" The track end's the assault
The final track "Wolf Cries Before the Dawn" is a synth/keyboard led piece with war drums (timpani) and some horns playing a warlike theme. The track soon fades off into the distance. Fans of Aryan Blood, Eisenwinter, Holocaustus, Flammentod, Wodulf, Wolfnacht, Bannerwar, Isvind, Branikald and Moonblood would certainly find this split very interesting.



TODESZONE is a one man project from Switzerland who plays raw and harsh black metal. So Kommandant, when did the idea for TODESZONE come into fruition?
What was (or has) been your goal with TODESZONE thus far?

The idea or concept behind TODESZONE was actually already in development since 2010/11, when I did my first real solo bands TOTAL CARNAGE and later STALINORGEL. To produce everything on my own, from all instruments and vocals to artwork, titles, lyrics and overall visual presentation was something very different to my previous bands BESTIAL TORMENT or FORGOTTEN CHAOS in particular, where I played with 4 or 5 members. So far, all of the goals have been accomplished: I have two releases out now on analog formats, just like the music was recorded analog on 4 tracks, so it's as authentic and personal as possible.

Can you explain your lyrical concepts with TODESZONE?

Generally it seems the project delves into warlike themes, Apocalyptic visions etc...

Yes, that's about it. It's the beginning of Terminator, tanks crushing human skulls, nuclear clouds darkening the sky, World War I, II, III and IV. It's history and fiction, the influences from decades and centuries long ago. The dark side of humanity, the suffering from the ages, the brutal reality of war.

I think this is a fitting concept which is also visually aesthetic clearly defined. It also was the imagery of many of my influences, be it Black Metal or harsher, darker and more radical forms of Punk/Hardcore.

Switzerland has never been the most predominant nation for Black Metal (obviously not including Celtic Frost/Hellhammer) but there have been some projects in recent years such as Eisenwinter and Rostorchester/Totale Vernichtung who have been prolific in recent years. How do you view the Swiss "scene"? Many worthwhile bands?

Well, let's not forget early Samael, one of the most important BM bands! First two albums were extremely influential. And Eisenwinter you mentioned are around since 1995 or even earlier. The "scene" that I experienced and the bands we were in touch with was mostly from ca. 1996-2008, after that I didn't play live anymore, attended less concerts and lost touch with the much younger crowd and too many new bands. I really like Paysage d'Hiver, that's a great band. And also that weird Tarihan album from 2003 is enjoyable. But other than that the current scene is more or less nonexistent in my reality and I don't think I missed anything.

"Night of the Sharpest Blades" was released via Darker Than Black only a few years back.

How was the reception for this demo after you had quite some popularity with Ghost Kommando ? (Your previous band)

Pretty good, can't complain at all! Of course, Ghost Kommando was pretty different because of the clean vocals of Sarcamon, but overall many associated the music with the band or the man benind it and weren't disappointed. Maybe the German bandname was giving it a more radical impression and was confusing for some, but that's how it is.

Can you name five albums which you would consider mandatory?

Venom - Black Metal Bathory - Under the Sign of the Black Mark Sodom - Obsessed by Cruelty Darkthrone - Transilvanian Hunger Burzum - Filosofem

It's not a very original top 5, but I always stick with the classics.

As is common these days, many bands and projects within the underground use such sites as Bandcamp, Facebook, What opinions do you have of these tools?

They come and go, it's just internet. In the end what matters is the actual product and I am glad there are still-possibilities for analog media and not just only digital downloads of MP3 and a JPG cover file. A lot has because there is general overkill of availability and instant gratification, people don't grow into scenes anymore like it was in the 90s and there is also no more natural selection anymore of who would even think of creating anymore because every idiot can make an account and upload his crap.

Your last record "Todeszone" was released on 12'' LP by Darker than Black once again..

How has the reaction been so far to the record? Are you happy with the outcome? Anything you might have changed or made different?

I have absolute no complaints, everything turned out as planned. Both Final Agony and Darker than Black did a great job. The reaction was good so far, I am not that much anymore into getting into contact with distros or zines, so it will be a slow crawler, but I am sure time will show it's significance.



Would you consider having TODESZONE play in a live setting? Is this something that interests you for the project?

Well, with a suitable drummer it would be possible. I already did vocals and guitars simultanously in FORGÓTTEN CHAOS during live gigs as well, so I could do that. But I lack time to find a good drummer in Switzerland, most of them I already know and are disqualified for various different reasons. Also, I lack time to rehearse with other musicians, I am now almost 40 and my last concert was in 2007, so chances are low it will happen soon.

Europe is still in a confused state where our cultures are being abandoned and forgotten for modern neo-

liberalism/Marxism and Communist ideals.

Also the whole circus of Gender issues, Crybaby "race" issues and so forth... What do you envision for Europe in the near future?

Switzerland is not part of Europe, and UK soon will join us, so welcome! Jokes aside, what you say is mostly true for the bigger cities and what so-called academics talk about in their ivory towers, but in my opinion it has not much to do with the reality in the rural countryside. I have not traveled that much in Europe, so I can't really speak that much about other countries, but if you go there, I guess you will still find traditional values everywhere in Europe. And I think all these mainstream ideologies are doomed to fail in the long turn.

War is a natural mechanism of man, a natural defense against many things...
We are born to fight (ideally) for our Nation, Creed, People and Land. (There is no denying this ...even in this pathetic modern age of multi-culturalism and so forth)
How do you feel the modern man has changed from those old glory days of battle with sword and shield? Does modern combat seem more barbaric? And what are your personal opinions of war? What do you believe of its characteristics? Is it an innate primal feeling that is imbedded in many of us?
Can you explain an idyllic society?
Do you believe we have ever come close to an "ideal" society?

Difficult questions. I think we are already a very different breed from our great-grandfathers that fought in World War 1, those were mostly simple men from rural areas, fighting medieval style with bayonets and spades but also experiencing the horrors of modern warfare, then surviving the Spanish flu and getting through a serious economic crisis....compared to that our generation is totally softened up. If I see those brutal videos from Syrian civil war I wonder if war was more brutal in the centuries before, but I think it's only because it's better documented nowadays. There was always rape, atrocities and crime, since the Neolithikum at least.

My personal opinion is that war is a dark aspect of humanity and always happens when it's about territory or ideology. It's caused by powerful men and nations because of geopolitics, but currently most wars are civil wars for ancient hate between different ethnic groups. You probably would have to talk to a guy settled in psychology for the reasons why man kills man, I am not qualified for that.

An idyllic society? If you imply to our current Western societies: I guess what we lack here are fundamental and universal values. The Church has disqualified itself long ago as a moral institution, so I guess we have to focus on core values at the very nucleus: The family and your community. But what is family in nowadays Western societies? Mostly patchwork with maybe one child, we hardly know our cousins anymore (if there are any). It's logical because wealth leads to individualism. I guess I also have no answer for that dilemma.

What future plans do you have for TODESZONE?

Releasing more records and world domination. No seriously, my plans are to establish the name of Todeszone further as I see it as my final destination in my journey through Metal. I don't have any specific expectations, since in the year 2020, you can't expect anything groundbreaking anymore from the BM scene, but that's just my opinion.

Interview over...please leave any final words here.

Thank you very much for your interest and support! Hails to all who still follow the path of destructive underground extremism. Todeszone is the cold, inhuman soundtrack to the apocalypse!



SADORASS



SADORASS was formed by S in the early/mid 90's.

The first demo "In the Chill of the Dark Forgotten Forest" was released back in 1996. How were those early days of SADORASS? What were your initial plans for the project?

The early days are a great memory for me. Over 20 years ago, I was a young and fine man and black metal was a new inspiration and mystical movement. It was far from the therefore so called metal scene, it was full of strange individuals and rebellion against the modern world. My plans were to express my own taste of music and to spread my thoughts and worldview into the scene.

You were also part of another great band called The True Frost. What difference did you see between SADORASS and The True Frost?

The true Frost was an occult band including the musical and lyrical ideas of 3 members. SADORASS was only my musical taste and my own lyrics... or lyrics written by friends of mine that I used, because they fit to my own ideas. Musically I would say SADORASS had more Oi/punk rock and industrial influences then t.t.F.

Germany has produced many excellent bands over the years.

Which bands from Germany inspired you when TTF and SADORASS were in their early stages?

Well, if I remember right, we did our first rehearsals in 1994 or 95, so at that time the Scandinavian black metal bands were our main inspiration for the music. You know Darkthrone, Emperor, Mayhem, Burzum, Marduk, Beherit... Of course we also listened to the new demo bands from Germany that came up with us in that time like Absurd, Dying Fullmoon, Martyrium, Moonblood etc. But the Germans came some short time later. In 1992-93 when we were impressed by the new wave of BM, no German band could reach the musical and innovative level of the Nordic guys. Later that changed.

Your last release was in the early/mid 2000's...
Is SADORASS officially over now? Or can we expect a return with new or unreleased material?

Well, from time to time I get the motivation to record something new and then I play some riffs on my guitar at home, but unfortunately I have no drummer to do some new songs or a rehearsal room and also no equipment to record it. No change of that situation is in sight. I will not say never, but in the moment and probably for the future the band is inactive.

Nevertheless, I can proclaim single news. Some weeks ago a label asked, me for a compilation cd of my past recordings and I agreed. This cd will include the best tracks of my personal choice, also including very rare recordings and some unreleased stuff at least.

So watch out, this cd will come out in 2020 under the title "Under Siege".

Your last full length record "Strength and Wisdom" was certainly a "full on" experience.

Do you have many memories of the recording process of the album? Was your idea always to complete a full record for SADORASS after EP's and demos?

Yes, at that time every young band was ambitious to record a full cd/LP and so did I. It was a great time full of inspiration, great people hanging around and a cold but unique atmosphere. Some years later I was to angry and bad mooded to share my music with the public when I did the "Sunwheel Soldiers...." tape only for friends.

The current "scene" still has a few devoted and die hard individuals who still support the underground fundamental attitude and outlook...

Do you feel there's still some "attitude" in a movement that adheres to social media and "normal" functions that are generally used by the braindead masses? Isn't black metal (and underground art) supposed to rebel against the status quo?

Yes, I agree with you.



You have worked alongside many bands that I (and hopefully many of the readers) hold in very high regard. Acts such as - Flammentod, Panzerfaust, Kaiadas, Satanic Warmaster, Nordreich, Aryan Blood (With TTF) and Branstock with SADORASS (On a 7'' split EP) It seems there were a lot of interesting bands then... How were those days with the German scene compared to now? (Or the scene in general)

Well, I remember a great time, but many years passed by and the time of youth is always the best time in your memory I guess. Although after all the years, you forget most of the bad things and remember only the good ones. Be sure not everything was gold therefore.

> I was at a gig some weeks ago and the people and the whole atmosphere changed compared to the 90s of course. It is another generation now and the scene today is not the same as 20 years ago...is it good or is it bad? I don't know, but I prefer my generation. Musically I found not many interesting releases in the last years...well, "Der Tod und die Landsknechte" was a good one that I remember.

The modern world and (ultimately) modern society seems to be slipping into a worse state day by day with "equal rights" (for all races and sexes) we've even been bombarded by the notion of transgender, bi-gender, no gender etc... How do you envision the future for this "utopian" and "multi-cultural" group of societies?

What could (or even should) be the outcome to this rather obscure set of situations?

I really hope that all this leads to a complete downfall of modern society. What follows up might be in our hands or not, who knows. Perhaps the aquaryan man will be still strong enough to turn the wheel of fate. If you take a look at the high cultures of the past then you will see that after the climax of creation and progression was reached, a time of decadence and self-destruction followed that lead to the end of that once high culture and society. But always something new was born in the ashes.

Can you name five records that acted as an inspiration for SADORASS?

That's hard as many releases over the years were an inspiration for me. So, I just write down 5 but there were many more. Burzum - Det som engang var, Impaled Nazarene - Ugra Karma, Ramleh - Blowhole, Non - In the shadow of the swords, Richard Wagner - Ride of the Valkyries/Ring of the...

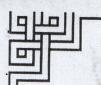
Did SADORASS ever play live? Was this ever spoken about to incorporate live members?

No. SADORASS was a solo-project without line-up for gigs. I only played 2 times live with another

Is the label still active? And if so, do you have any releases planned for 2020? Some years ago you ran Satanic Terror Productions. You are a funny guy... I guess that I closed STP in 2002? So better don't expect any new releases.

Interview over: Any final words?

Thanx. Don't waste the dawn!



ASECTIVE



GRIZELDA so far have released the one cassette via CW productions entitled "A War Drenched in Fantasy" So, Citrinitas when did the idea of GRIZELDA come to mind?

GRIZZLDA was formed as a synthesis and evolution of all of my previous ideas and studies, musically, philosophically, and ideologically. I want the music and lyrics to convey feelings of a deep nostalgia, of childhood memory, in contrast and conjuncture with the hereism of warriors both the realms of fantasy and fairytale, and the echelons of history. The first Compositions of GRIZELDA began in 2014, with significant writing occurring over the past three years.

"A War Drenched in Fantasy" was released four years after it was recorded. Is there any reason why the demo took four years to surface?

I initially lost the recordings shortly after their creation, until late 2018, when the necessary changes for a complete sound were made with their resurrection by Cynwrig.

The sound on the demo is very raw with great melodies and warlike riffs Can you explain how you recorded the demo?

I have always used fairly bare bones equipment when recording, and this demo was particularly stripped down in process: a drum set with a total of five pieces, a Peavy combo amp, a cheap guitar and keyboard, and an old computer.

While "A War Drenched in Fantasy" is certainly an interesting demo musically It would have been great to read lyrics for the demo tape. Was there any reason as to why you did not include them? Are you considering having the demo re-released on CD or Vinyl anytime soon?

I found it unnecessary to include lyrics because of the overall sparse nature of the vocals and artistic direction. Lyrics will be included in some of the future releases. A CD or Vinyl issue of the cassette will be released if the proper situation comes forward.

The American scene has spawned many great acts throughout the years.. Which bands or projects in particular have inspired you?

Some American bands that have influenced me include: CIRRHUS, FURDIDURKE, and BONE AWL of course, as well as older bands like GRAND BELIAL'S KEY, ABSU, and PROFANATICA.

I can hear in the demo that there was a lot of old European influence... Which bands from Europe inspired you most?

The legendary bands from BLAZEBIRTH HALL and the TEMPLE OF FULLMOON are my greatest inspirations, along with the more atmospheric Norwegian bands like BURZUM, EMPEROR, and ULVER. Other bands that have helped shaped GRIZELDA include FORGOTTEN WOODS, SPITE EXTREME WING, HATE FOREST, NYKTALGIA, and MJÖLNIR from Germany, as well as old Swedish Heavy Metal bands like HEAVY LOAD and GOTHAM CITY.

Many bands nowadays use certain social media platforms to display their work and communicate with fans. What's your opinion on these social media sites?

I have used it in the past, however I feel that all social media represents a metaphysical evil, and stands as a key part in the antithesis of what GRIZELDA represents: an ugly, glaring neon light, made of narcissism and the shame of modernity, that lies in stark contrast to the dusty and obscured esotercism and archetypes of the past that are the essence of my project.

There are many factors to a modern society that are truly repulsive...

My ideal society is one free from usury, greed, the never-ending unchecked growth of technology, and the exponential acceleration of the passage of time. A society where magic and science mingle with the symbols of old.

What future plans do you have for GRIZELDA?

Upcoming releases for GRIZELDA include a live recording from the March 30th, 2019 show with CIRRHUS, and a new demo will enter the recording phase in December/January.

Final words are yours.....

With salutations to future victories, CITRINITAS

Unntar - Voorvaderverering - CD - Heidens Hart

Unntar is a project of Herjann & Nortfalke, I am not too familiar with Nortfalke's previous work but I am of Herjann who is mainly known for running the Heidens Hart label and being the main composer in Cultus. The CD opens with the track "Intrede" which opens proceedings with an ambient piece which almost instantly reminds me of "Immortal Pride" era Graveland. The synths, wardrums and choirs bring about an aura of pagan battle and the stirring of the repetitive beat inticing the warrior to battle almost in a ritualistic "dance" of sorts. Track two "Een Germanasche Grafheuvel" then begins with a slower tempo than I was expecting, a slow and simple beat. The track soon up's the pace a little into a beat very prevalent in many of the old Polish classic; such as "Thousand Swords" (as ever, a sterling example of an album that was very defining of those times) the fuzzy riffs, throaty vocals and layered synth all working harmoniously together. The general aura is most certainly battle-esq as the vocals sit perfectly in the mix of the song. Generally this first track alone would certainly sound fitting to most fans who enjoy the old viking era Bathory, Graveland, Angantyr or maybe even Falkenbach, Forefather, Kampfar, Helheim or Enslaved (to name but a few) There's certainly no lack of variation in the composition and the song seems to flow perfectly with many of the riffs being very fitting yet not so challenging on the ear. The layered vocals really serve the recording well here also, almost as if there are numerous people telling a story (almost as if) they were telling the fables to one another. There's a repetitive aura about the track which most certainly serves the song perfectly, where not typical not tiring there's clearly a great amount of influence here and nothing is really present here that many of us have not heard before. Albeit, this is certainly not "run of the mill" stuff written by someone cloning a whole host of Darkhrone tracks, there's certainly al

not a track to have on in the background, there's plenty to hear within just those few minutes and there's more as the songs trundles along at a little over 6 minutes. Track five "Bloed om Bloed" once again opens with more an "urgent" feel, almost asthough there's a divide in the four tracks (excluding "Intrede") ofcourse. The song (soon on) really seems to invoke the aura of viking era Bathory, Kampfar and a host of other bands and projects listed above in this review. Once again, the riffs here are solid but far from technical (which is far from a bad thing) as technical is not for my ears anyway. There's most certainly plenty going on with "Bloed om Bloed", plenty of transitions and ideas brought to the fore with the mix serving the tracks (throughout the album) perfectly. The final track "Uittrede" finalises the record with a slow plodding beat accompanied by a picked riff which is accompanied by a synth piece in the background, the two working harmoniously and most certainly invoking an aura of something-brewing within the conciousness of the returning hero from battle. There's almost a dark and sorrowful aura about the track. Abeit, it's not so easy to mark down or figure out since there's no vocals (and therefore) no lyrics on the track. Overall the album is very strong and those influences mentioned above shine throughout the record. That being said, Uuntar are not merely cutting and pasting the best bits from a host of inspirations; it's clear and apparent that they are inspired, which is granted but this record has it's own voice and really is a breath of fresh air amidst the tons of hopeless shitty bands bringing nothing interesting to the table. Hail Uuntar.

Alastor - Ceremonies of Ancient Wisdom - Cassette - Totenkopf Propaganda

Alastor is a project of Saturno (Higernacht, Saturno, Ravenbanner, Agarthia)
Saturno's music has always been primal, raw and atmospheric.
Track one "As Mists Into the Woods' opens with a low end synth place playing a solemn tune. The song also includes what sounds like rushing wind through dense thickets of woodland. The song son descends into a raw and chaotic what sounds like rushing wind through dense thickets of woodland. The song son descends into a raw and chaotic what sounds like rushing wind through dense thickets of woodland. The song son descends into a raw and chaotic what so were also also the song and the son impulsive approach. The final track "Boreion Selas" opens with a classical synth lead that (once again) plays an obscure (yet folk-esg) lead piece. The song is accompanied by a timpani or war drum that really seems to work here at creating the warlike

Blut und Ehre - Hakenkreuz Black Metal (Demo I) - Cassette - Self release (18 copies)

Blut und Ehre will not be a band many are familiar with. This unknown entity surfaced a few months back on an underground Finnish distro. (As of August/19) Blut und Ehre is a project that certainly will not be for the feint hearted or the crybaby liberal brigade.Track one "Intro" (D.F.H) Opens proceedings with a wash of chaotic noise that then opens into an old Nazi marching song. I think by now it's obvious that Blut und Ehre aren't looking to win fans among the Facebook groups or fancy Instagram social media "elite" This opening symbolizes a band/project who are going straight for the jugular. Track two "Blut und Ehre" begins with a rabid onslaught! a thin and very distorted guiter works alongside a blasting drum machine beat! Vocals are mid-ranged and fit perfectly into the "mix" (for what "mix" there is) This is simply all out war, devoid of melodicism or "artistic" nuances and other pretentious bullshit. The track works around a few basic but worthwhile (and serving) riffs. Blut und Ehre could quite easily have been a hidden project from Krieg/Wehrhammer 10-15 years back. There seems to be some nods to Kristallnacht, Holocaustus, Flammentod, Hate Forest (in some respects) and a host of other project s such as Aryan Blood, Ildjarn, and Der Sturmer. The song ends with a speech from Hitler once more... Track three "Hakenkreuz Black Metal" opens with a thin and trebly riff which soon turns into a chaotic and full fledging onslaught. Vocals once again invoke a storm of hatred and disgust! This track again bares not a single piece of remorse, completely devoid of being "nice" (such as we heard years ago with Kristallnacht, Graveland or Wehrhammer) The final track (Outro "S.H") Speaks for itself!! The final few moments of this demo are from (once again) a speech from Adolf Hitler and the final salute "Sieg Heil" This demo belongs where it does...in the darkness, away from the mire of shit that is the "scene" who proclaim a lot but do not act in any way to their supposed "views" THIS is a return to black metal mea trainers to some vapid consumerist.





HERTOGENWALD is a project that crosses borders with members from France and Belgium. When did the idea come into fruition? And what were the original ideas for the project?

Guido: Ronestly, I don't remember who the first had the idea to create the band and when precisely... Anyway, playing the raw and ancient Black Metal was definitely the deal.

S.Nihil: In 2003, a comrade and I created a new black metal project called Hertogenwald. We didn't record anything decent and split up but the current logo was drawn during that year. In 2005, We knew each other for a few years and it was time to join forces and make black metal he way we wanted: raw, primitive, haunted, swampy and filled with mysteries of the deep and dark forests. be inert are actually alive and/or inhabited by spirits. This is basically an animist belief far domains called forests. Our "Esprit tellurique primitif" (Primitive telluric spirit) demo is a first attempt to put that feeling into music.

Your sound is archetypically European sounding (To my ears) Can you name some of your inspirations for HERTOGENWALD?

Guido: You are right! On this demo, the inspirations came from old-ULVER/SATYRICON/DARKTHRONE, and also the French and Polish BM scenes.

Would HERTOGENWALD ever play live? Is this something that has been considered?

Guido: Ne, and I doubt we'll as I don't want to play live

The "glory days" of black metal are far behind us but there are some interesting projects and bands still strewn across the globe. Do you listen to many newer bands? And if so, which interest you?

Guido: I don't listen too much to new bands, but within the style similar or in the same spirit to HERTOGENWALD, I can name a few new bands such as OLKOTH, HULDER, WULKANAZ, ULTRA SILVAM, MYRKRAVERK, SAINTE MARIE DES LOUPS... I also follow the new bands emerging from the barsh lands between Belgium and The Netherlands.

S.Nihil: Indeed, the "glory days" are far behind us and I find it very painful to see so many mediocre projects and trends emerge over the last fifteen years. Honestly, I'm more and more disgusted to attend this and I think the internet is largely responsible for it. For sure I support a few current bands and can mention some of them here: CRYPTS OF WALLACHIA, SÄATKRÄHE, AZAXUL, BEKETH NEXEMMO and related.

Facebook and Instagram is a major facet of the modern world. Do you believe or care for this medium to promote black metal?

Guido: Facebook can be interesting, as we cannot denied that it could be a way to spread news and to sell music to good people... or not! So it has to be used carefully. Instagram sucks because in most cases, it's a poser thing, very different to the soul of Black Metal. I abnor everything related to smartphones. By the way, we are not using Bandcamp, because we believe that our music has to be on a REAL medium, not online!

I have reviewed "Esprit Tellurique Primitif" in this very issue of the zine... I found the demo very interesting.
Why did the demo itself take so long to record and eventually be released?

Guido: It was in early December 2018, during insomnia, I thought it could be a good thing to research in my archives for the HERTOGENWALD tracks, recorded 10 years back. Luckily, I found these tracks, in their original forms so we can mix and add other missing things such as vocals, bass and keyboards. We completed the whole stuff with my band mate Alrinack (who also played in

S.Nihil: Indeed, guitars and drums had been recorded around 2008 but I wasn't satisfied with the lyrics I had written at that time and so we couldn't finish the demo. Thanks to Guido, the project has been reactivated recently and I found the right words for the lyrics. And, with the help of Alrinack, the demo has finally been completed.

Final words are yours....

Guido: Thanks for your interest and stay tuned if any of you is interested by the primitive BM. S,Nihil: Be warned that the "Esprit tellurique primitif" vinyl version will be released soon by Satanik Requiem (US). And expect new material to be released by Medieval Prophecy (BE).

"History cannot basically modify the structure of an archaic symbolism. History constantly adds

new meanings, but they do not destroy the structure of the symbol." Mircea Eliade, The Sacred and

Blut und Ehre - Wewelsburg (Demo II) - Cassettes - Self Release (18 copies) Blut und Ehre's second demo "Wewelsburg" features four tracks of Primitive and Primordial National Socialist Black metal from Finnish Soil.
This second demo seems to concentrate more-so (aesthetically) on the Occult roots of National Socialism that was utilized more-so by Heinreich Himmler during his time as Reichsführer of the Schutzstaffel (SS) it has been spoken of that Himmler's interest in the deep and hidden aspects of Aryanism and Paganism were a focal point in his philosophies and life code. Track one "Intro" opens with a spoken piece which soon evolves into Track two "Wewelsburg" which again invokes the aura once created by Kristallnacht and Wehrhammer. The vocals on this demo "seem far more prevalent in the mix that they do on "Hakenkreuz" (Demo I) The guitar also sounds better on the demo (along with the drum machine) as far as progression goes that's about where the line is drawn.

"Wewelsburg" has some interesting ideas...The riffs invoking a slightly different aura than on "Hakenkreuz" which "seemed more warlike! Still, that being said there's certainly no let up on this demo so far. The whole idea of Blut und Ehre seems to be about keeping a minimalistic framework devoid of sounding modern (musically) as it's very common that many bands developed and make "better" their production. As mentioned on the Hakenkreuz demo, Blut und Ehre could well have been some macabre project from Krieg/Wehrhammer 10-15 years ago. This could well have been a demo from some hybrid of Leunrath and Krieg (Kristallnacht and Wehrhammer) or maybe even an "experimental" idea of the members of Der Sturmer or Saturno (Alastor, Agarthia, Highernacht, Saturno) or even a side project of the infamous Werwolf (Satanic Warmaster, The True Werwolf etc...)

The third track "The Dark Winter" opens up the proverbial can of worms with another assault on the senses. There's ragain no letting up with "The Dark Winter" and the riff follows a simple yet impressive structure that once again shows that Blut und Ehre is not a project which is Blut und Ehre's second demo "Wewelsburg" features four tracks of Primitive and Primordial National Socialist Black

Hertogenwald -Esprit Tellurique Primitif - Cassette - Medieval Prophecy Records

from yesteryear.

Hertogenwald is a project that was formed some years ago in France/Belgium (During 2005) The recording however was not finalized until 2018.

Hertogenwald is a project that was formed some years ago in France/Belgium (During 2005) The recording however was mot finalized until 2018.

Medieval Prophecy records (A new label from Belgium) who have a steady roster with such back releases as the Forbidden Temple demos and the Moenen of Xezbeth demos and EP's. (Two of the stronger bands doing the round these days for sure)

The demo opens with the track "Purification (Introduction)" which begins with a reverberated folk piece which is the providence of the sure of the sure of the track but what is heard sets the tone and pace. Track but won't hale ine du Marais" sono opens with an interesting riff followed by a blasting drum heat. There's a certain two "L'Maleine du Marais" sono opens with an interesting riff followed by a blasting drum heat. There's a certain two "L'Maleine du Marais" sono opens with an interesting riff followed by a blasting drum heat. There's a certain two "L'Maleine du Marais" sono opens with an interesting riff followed by a blasting drum heat. There's a certain two "L'Maleine do not be track already that fits the aura of a darkened forest or somewhere desolate and cold. The mix is a summor and clear without the recording being clean or at-all clinical. To pick out inspirations is proving very upfront and clear without the recording being clean or at-all clinical. To pick out inspirations is proving reads summoring or Abigor.

There's not a great deal of variation in the drumming but there's many different aspects coming in and out of the mix here and there which really adds to the whole atmosphere. To really sum this first track up is proving rather mix here and there which really are recording that sounds like it was created by a few older scene members who seem to hard to do BUT it's certainly a recording that sounds like it was created by a few older scene members who seem to have the sounded out of place on a few past releases of Evil, Sargeist, Godless North or Summoring, The fluidity within have sounded out of place on a few pas

blasting best and a riff which would not have sounded out of place on many a great record from yesteryear. Fitting in its composition and delivery "Réminiscence" may well be the best track on the demo so far...The riffs are very fitting and seem to really pay homage to the older bands that inspired members of Hertogenwald. The final track "Le noir chemin de l'Erebe (Fin)" opens as "Réminiscence" fades off into the darkness. The finale the final track "Le noir chemin de l'Erebe (Fin)" opens as "Réminiscence" fades off into the darkness. The finale begins with an acoustic guitar (with a fair amount of reverb) that plays an interesting folk piece. The track soon begins with an acoustic guitar (with a fair amount of reverb) that plays an interesting folk piece. The track soon changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally changes are severy and the demonstration of the demonst

Hadak Ura/Niedfyr - Through Battles and Betrayals / Barren Kingdom - Split cassette - Worship T

Hadak Ura and Niedfyr are two projects from the USA both playing Pagan/Heathen Black Metal centered around Ancient Worship, Tradiction, Heathenism, War and Ancestry. For this release both projects have teamed up to compile an EP gathering tracks.

The first two tracks belonging to Niedfyr open with the track "Through Battles and Betrayals" which begins with a simple folkish riff that sounds like something that could have been featured on Storm's classic "Nordavind" with simple "hum along" aspect to the riff. The vocals soon enter the mix and they are quite upfront and commanding the simple "hum along" aspect to the riff. The vocals soon enter the mix and they are quite upfront and commanding the song works around a few basic riffs and structures which remains interesting and once again reminding me of the song works around a few basic riffs and structures which remains interesting and once again reminding me of Isengard, Goatmoon or Storm. The song seems to work around a few riffs that circle one another and the drumming is Worship, Tradition, gathering tracks. The first two tracks

simple yet stable, holding together a driving rhythm that accompanies the riffs perfectly.
The second track "Kulturkampf der Wolfzeit" then continues where "Through Battles..." left off. This time however the second track "Kulturkampf der Wolfzeit" then continues where "Through Battles..." left off. This time however the second track "Kulturkampf der Wolfzeit" there's a more melodic riff, almost akin to what Horna were doing around the time of the "Vuohipaimen" EP. There's there's a more melodic riff, almost akin to what Horna were doing around the time of the "Vuohipaimen" EP. There's there's a more melodic riff, almost akin to what Horna were doing around the time of the "Vuohipaimen" EP. There's there's a more melodic riff, almost akin to what Horna were doing around the time of the "Vuohipaimen" EP. There's there is a more melodic riff, almost akin to what Horna were doing around the time of the "Vuohipaimen" EP. There's tracks. Certain the stable that the songs are carried by a track. Overall its clear Niedfor is stepping away from Hadak Ura with just that layer of dust on the recording decent enough production where all instruments can be heard perfectly with just that layer of dust on the recording decent enough production where all instruments can be heard perfectly with just that layer of dust on the recording decent enough production where all instruments can be heard perfectly with the stable that any bands and projects suffer when being as productive as Koppany is. The without the compositional flaws that many bands and projects suffer when being as productive as Koppany is. The without the compositional flaws that many bands and projects suffer when being as productive as koppany is.



Aryan Art /Cripta Oculta - Нашите древни символи / Os Nossos Símbolos Anciãos - Cassette - Master of All' Evil

Aryan Art /Cripta Oculta - Нашите древни символи / Os Nossos Simbolos Anciãos - Cassette - Master of All Evil
Aryan Art and Cripta Oculta are two projects respectively from Bulgaria and Portugal. Both bands center their
lyrics on Nationalism, Paganism, Spirituality and History. This split was pressed onto pro cassette by Master of
All Evil (A Portuguese label) in 2012.
Side A (Aryan Art) features the track "Hamute древни символи" (Our Ancient Symbols) The track opens with a segment
of throat singing and war drums which invokes an aura of ancient battle. A jaw harp/mouth harp then is included in
the mix. The opening part of the track most certainly sets the tone for what will come as the song changes. Soon
after the track changes and we hear a sweeping distorted guitar, instantly this is Aryan Art's "trademark" sound.
Aryan Art has such a sound that really brings forth such atmosphere and melody which constantly reminds me that
there are not many bands/projects around in 2019 who could ever match the atmosphere that Alexander invokes. The
vocals (as ever) are frantic, compulsive and filled with a great depth of emotion, ultimately they complement the
music in such a way that I cannot imagine how Aryan Art's music would sound without Alexander performing the
vocals. There are plenty of changes with the riffs but ultimately Aryan Art's sound has not been very progressive
in the last few albums; however, this is not a problem but actually shows that Alexander has a great amount of
confidence with his work. There's nods to Graveland, Monoblood, maybe even Temnozor and Nokturnal Mortum in places
but the melodies in the guitar riffs are very much something I've noticed that Aryan Art masters so well. The track
seems to spawn riffs that weave through the warlike aura from the drums and vocals. Side B belongs to Cripta
Coulta, a project that was very busy throughout the years with a stream of releases. For me, their highlight record
was "Rios que Correram... Rios que Secaram Albeit, the track featured on this Split "Os compositions and a whole range of ideas.

Hakenkreuzzug - Centurions of Thule - Cassette - Gates to Valhalla/Nuclear Winds Prods

Hakenkreuzzug - Centurions of Thule - Cassette - Gates to Valhalla/Nuclear Winds Prods

Hakenkreuzzug was a short lived project from Toulouse, France. Their outputs consists of two demo tapes "Promo 112"
and "Centurions of Thule" both are featured on this re-release from Evil front man Warlord's label Gates to wand "Centurions of Thule" both are featured on this re-release from Evil front man Warlord's label Gates to walhalla. The additional label Nuclear Winds I have zero knowledge of except the email stated on the cassette spine mentioning an address from a Brazilian email address. I will review here the "Centurions of Thule" demo Since there mentioning an address from a Brazilian email address. I will review here the "Centurions of Thule" demo Anyway, onwards to the review. The first tracks present on the cassette are from the "Centurions of Thule" demo Anyway, onwards to the review. The first tracks present on the cassette are from the "Centurions of Thule" demo Anyway, onwards to the review. The first tracks present on the cassette are from the "Centurions of Thule" demo Anyway, onwards to the review. The first tracks present on the cassette are from the "Centurions of Thule" demo Anyway, onwards to the review. The first tracks one "Intro" begins proceedings with something that sounds lifted Arawn (Sacrificia Mortuorum, Gonfanon etc...Track one "Intro" begins proceedings with something that sounds lifted Arawn (Sacrificia Mortuorum, Gonfanon etc...Track one "Intro" begins proceedings with something that sounds lifted Arawn (Sacrificia Mortuorum, Gonfanon etc...Track one "Intro" begins proceedings with something that a sound lifted Arawn (Sacrificia Mortuorum, Gonfanon etc...Track one "Intro" begins proceedings with something that sounds lifted Arawn (Sacrificia Mortuorum, Gonfanon etc...Track the "Centurions of Thule" the opens up the defence of the French/Belgian/German bands from the own that have the first track with a state of the vocals are snarled; raw and very direct they coincide perfectly with the

Draugurz - Elbenopfer - Cassette - Darker Than Black

Draugurz are a long running project from brail who have always maintained an underground status along with other project such as Evil who also originate from the amenountry. Draugurz has had many years of silence and project such as Evil who also originate from the amenountry. Draugurz has had many years of silence and pens "Filenopfer" marks a rotuing and the such as a control of the project (lo-1) years) The first such as the project with a low how "Filenopfer" marks a rotuing and the project with a low how "Filenopfer" marks a rotuing and a basaline. Soon on Gaurci to the mark and its evident that there's a system of synth and a basaline. Soon on Gaurcia. There's a hyporic and repatitive aspect to the great amount of influence from those old marks and the mark and its evident that there's a system of the mark and its evident that there's a rotuing and the project of the project of the soon which one again leads it seems Gaurcia. There's a hyporic and repatitions were always and the project of the Burtum records. Draugurz were always an over that Gaurcia than considering we've not heard a new as first few Burtum records. Draugurz were always an over that Gaurcia than considering we've not heard a new and the project of the soon of the project of the soon of the project of the project of the soon of the project of the soon of the soon soon and live a chaotic work will which project. Thank these 'United attentions that Gaurcia knows exactly what it is he wents to project the project of the soon of the soon soon and like a chaotic work will which project. Thank there's 'United and project the soon and the project of the soon soon and the control of the soon soon and the soon and the project of the soon soon and the activation and the soon and



Winter Blackness/Infamous - Symbols of Scarlet Revenge - Split 7'' - DTB/MOD

Winter Blackness is a project of Wened Wilk Sławibor (Venedae, Blood Stronghold, Necrostrigis, Hatenwar) etc.
Infamous is a project from Italy who I am not too familiar with but the project (I would imagine) would tend to
harness a degree of quality to seek Wened's approval. This split EP surfaced in 2017 via German label Darker Than

harness a degree of quality to seek wened's approval. This split LP surfaced in 2017 via German label Darker Ham Black.

Side A is the Winter Blackness track "Demons of Winter Blizzard" which opens with a sample of an ice blizzard. Soon on in the track comes the music and it starts off nicely with mid-paced riffing and drums. The vocals are archetypically Wened with the howled "scream" not too dissimilar from Varg Vikernes or Leinad. The track soon picks up pace and then goes into a blizzard of blasting drums that work perfectly with a furious miasma of Ley cold riffs. This track certainly displays Winter Blackness is purely old school black metal. The track unfortunately finishes in less than 5 minutes which could well have lasted another two minutes Albeit, Winter Blackness' side of the EP displays the project as yet another project of Wened's that is still carrying the flame of true black metal. Side B features the Infamous track "Ricordare e Insorgere" which opens with a blasting beat and a tremolo riff. Instantly I can hear influence from Mayhem, Ulver, Moonblood and the like. The vocals sit a little in the distance, but never fading off to where they become too quiet and the mix is great, clear enough to hear everything without losing the raw atmosphere.

This track really displays some interesting and intense riffs. The final few moments featuring a reverb laden clean guitar riff really signifies the finale.

Overall it's begoming harder to find interest in 7''EP's as the format is gradually becoming more and more costly. That being said, this EP is certainly a good EP to discover two prominent underground bands.

Blut und Ehre - Ygg Vidrir - CD - Self-release/Independent

But und Ehre - Ygg Vidrir - CD - Self-release/Independent

Shit und Ehre is a project of an unknown entity from Europe whose approach and sound has not waned since faceiving the first issue-rise. "Makentreus Black Metal "with was listed to 16 copies as was reviewed in this issue sationg with the 2 die on "Mewaleburg" it should be noted that these looking for something skin to a Nuclear Blast record or some expensive studio and clean production should look elsewhere. This is Black Metal stripped back to the bare booses with zero nonsense or attempt to appeal to a "man antext" Anylon, month of certainly not playing "dress up" to trends; this is Black Metal devoid of fanciful monsense and worthless marketing trite that unfortunately has crept heavily into underground music in the past years. The first track "into" (Sredic o) Hatal unfortunately has crept heavily into underground music in the past years. The first track "into" (Sredic o) Hatal unfortunately has crept heavily into underground music in the past years. The first track "into" (Sredic o) Hatal unfortunately has crept heavily into underground music in the past years. The first track "into" (Sredic o) Hatal unfortunately has crept heavily into underground music in the past year (Sredic o) Hatal unfortunately has crept heavily into underground music in the season of the

Wewelssburg - Into the Ritual Chamber - Cassette - Vinlandic Werewolf/Hypgnosis Records

Wewelssburg is an active band from Vinland who's first demo "Into the Ritual Chamber" was released in March 2018 on cassette. Wewelssburg have three members who are ALL very active in the underground scene. Track one "Intro (Thulean Eternally)" begins with a synth piece that is soon accompanied by whispered and spoken vocals. The aira already is mystical, ethereal and ritualistic with the keyboard lead part sounding perfectly fitting for the background (low end) synth piece. The vocals work perfectly here too with the right amount of lyrics to fit in the

Track two "Phantoms of Our Final Victory" then opens with a mid-paced riff accompanied by the drums following. Instantly Graveland comes to mind (If you were to hear the riff you would know why) the vocals are fitting and once more there seems to be influence from Graveland, Satanic Warmaster and (in part) Moonblood. There's certainly nothing new here..it's evident who Wewelssburg's influences are. Track three "Paradigm of Dark Visions" enters almost immediately with a slower pace and a more somber/melancholic riff. There's a keyboard/synth piece in the background that almost verges on sounding a little out of place and somewhat irritating in the mix. It's hard to understand what Wewelssburg were thinking when they recorded the keyboard piece as it sounds rather out of place on the recording. The general basis of the track however is nicely composed and clearly shows Mewelssburg's influences are dominant once again. Albeit, and to give Wewelssburg credit, it's not as though the band is cloning any other bands (we've all borrowed from one another along the way) especially a lot of the 90's legends such as Moonblood, Graveland, Mayhem, Darkthrone etc...The track fades off into the distance and really leaves me wondering why the track was so short, unfortunately it ended up sounding a little unfinished.

The next track "Within the Ancestral Chamber" opens once again with a mid-paced section and Wewelssburg showing clear influence from Veles Here with the main riff. The vocals once more are quite present in the mix and this approach really suits the tracks perfectly. There seems to be a lack of bass guitar which is a somewhat of a shame as the songs could have done with a little more layering. The keys this time sound far more fitting to the track and the personally I would say this is the most impressive on the demo. The final track "Outro" (Eternally Thulean) seems to pick up (in part) where "Intro (Thulean Eternally)" left off. The simple low end synth section playing along with The tracks re-recorded and slight track two "Phantoms of Our Final Victory" then opens with a mid-paced riff accompanied by the drums following





Heidenwut - Tod Und Verderben - CD-R - Independent/Self Release

As mentioned on the "Kriegserklarung" review Heidenwut is a solo project from Fenrag. As of 2019 I have not heard if there is more Heidenwut to come or if Fenrag himself is hibernating in the desolate woodlands somewhere in

Germany.

Albeit, Heidenwut certainly left an impression on me and this rather unknown project really invoked an au fold greats such as Moonblood, Barad Dur, Maniac Butcher and a host of other German bands such as Armatus,

Grausamkeit, Old Fagan, Blutkult etc.. How will "Tod Und Verderben" sound next to "Kriegersklarung"?

Grausamkeit, Old Fagan, Blutkult etc.. How will "Tod Und Verderben" sound next to "Kriegersklarung"?

The first track "Tod Und Verderben" begins the record with a melodic (doom laden) keyboard piece. It seems that the title (Death and Perdition) certainly suits the ose race, into a battle-eag onslaught with the drums pounding away son after around one minute the song them cheeve area. Into a battle-eag onslaught with the drums pounding away and a tremolo riff following along, Once again the lenemus really benefits from the keyboard section just lying underneath the onslaught that is found in the song them cheeved as a nice premise for this record which (after one track) sounds in seems already that "Krieger Klung" also increwell-rounded and Gora and worse off from a few minor errors here and there. Overall'I would say "Tod Und but worked as a nice opening track to the record. Track two "...to Valhalla" then enters with a more upbeat riff that could have been featured on a host of old Plammentod or Bolocausture cords from yesteryear. The keys once again work very well underneath the riff. Vocals once again from Fenrag are very immediate and vitriolic, bevoid of that rather irritating murmuring that is featured on a for too many records these days. The second section on the track really serves the song well with some nice bass playing and drumming working well together. The third part of the track then appears which ends soon after with a small drum solo section in the song which took me by surprise a little but it worked perfectly into the first section/riff. This track could well be the best track I have heard a similar riff before. There's a great amount of atmosphere here once again and zeri learner is may have heard a similar riff before. There's a great amount of atmosphere here once adain and zeri learner is many away to the amain and the second series which is a ways agert amount of atmosphere here one of

once again, indicated the performance. The final track "Abschied" end's proceedings with an atmospheric piece; the keyboard playing a melodic lead part once again seeming to invoke the aura of a returning soul from the battle. Overall "Tod Und Verderben" has the edge over ""Kriegserklarung" which at times often seemed a little too drawn out. In hindsight Heidenwut has some very strong material that in places can be hindered by a touch too much repetition (in parts) but going beyond a few minor aspects it's clear that Heidenwut would appeal to the bands mentioned before. mentioned before.

Grizelda - A War Drenched in Fantasy - Pro cassette - CW Productions

Grizelda - A War Drenched in Fantasy - Pro cassette - CW Productions

Grizelda is an unknown entity from the USA who's first demo "A War Drenched in Fantasy" was released by the American label CW productions in 2019 who have been synonymous with a host of other bands such as Cirrhus, Bone Awl, Furdidurke, Eunuch and a few others.

Awl, Furdidurke, Eunuch and a few others.

The first track from the demo "No Living Man May Hinder Me" begins with a somber guitar riff that soon invokes the auta of battle. Instantly there's some clear inspiration from Immortal, Mayhem and Moonblood (to my ears at-least) the sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinitas (the The sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinitas (the The sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinitas (the The sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinitas (the The sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinitas (the The sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinitas (the The sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinitas (the flesh and the The sound is carnal and hateful, and the mix and citrinitas (the flesh and the project. The riffs really bring to wards the enemy was second track "mix the acrea Braying of Horns" then comes to the fore like a storm of arrows flying towards the enemy second track "mix the acrea Braying of Horns" then comes to the fore like a storm of arrows flying towards the enemy beat and the sound stribe of the sound stribe of bands from the 90's. The riffs here and it's once again clear that Grizelda has been influenced by a whole host of bands from the 90's. The riffs are cold and barberic, reminding me in part of coun

of the drums is dense and sounds as though it was captured in a rehearsal room somewhere. This really works (the sound of the drums that is) along with the very raw and razor like guitar riffs weaving in and out of the composition. The main riff again sounds very warlike and commanding. The whole track works around a few basic composition. The main riff again sounds very warlike and commanding. The whole track works around a few basic composition. The main riff again sounds very well the drums keeping the track tight and concise. Once again, the parts that seem to bond together perfectly with the drums keeping the track tight and concise. Once again, the vocals are impressive and work nicely in the mix without being overly commanding or just a muted "growl" for the vocals are impressive and work nicely in the mix without being overly commanding or just a muted "growl" for the vocals in the part (mainly Forest) with that repetition being a major part of the composition and flow of the track. Vocals in part (mainly Forest) with that repetition being a major part of the composition and flow of the track. Vocals in part (mainly Forest) with that repetition being a major part of the composition and flow of the track. Vocals in part (mainly Forest) with that repetition being a major part of the composition and flow of the track. Vocals in part (mainly Forest) with that repetition being a major part of the composition and flow of the track. Vocals in part (mainly Forest) with the delivery in those vocal-less areas. Heard of the vocals and even in parts some variation with the delivery in those vocal-less areas. Heard of the vocals and even in parts some variation with the delivery in those vocal-less areas. The vocals are the vocals and even in parts some variation with the delivery in those vocal-less areas. The vocals are the vocals and the simple of effects works so well at the denote of the simple of the vocals and the simple of the vocals and the simple of the vocals are the vocals are the vocals are the vocals a

Sieg Oder Tod / Ulfhethnar - Split Cassette - F.P.T/Beverina Productions

Sieg oder Tod and Ulfethnar are two projects who feature members of Bilskirnir and Nordreich.
Sieg oder Tod's sound has always been very close to RAC but with stronger tones of Black Metal. Ulfhethnar unfortunately has been a more silent project of Widar's throughout the years but it's evident that Ulfhethnar an Bilskirnir can sometimes cross paths in each other's records. Needless to say, Widar can sometimes stay a little close to home with his compositions and that can be the result such events. Albeit, onwards to the review...

The first tracks are from Sieg Oder Tod which opens with the intro" Einklang"
The first few seconds tell a story in itself with an old German marching song which definitely sets the standard and tone for what is to come from Sieg Oder Tod. The track then evolves into a thrash riff with some RAC overtones. The song is short and devoid of vocals.

Track two "Die Stunde Nahl" then begins with a bombastic punk riff, fast drumming and low vocals. This sounds like an old RAC song with some Black Metal overtones ...certainly a singalong you might find at a gig. The track once more is short but seems to keep a basic structure and certainly has no frills, there are no long interludes, melodic tone.

meandering or pointless ...this is straight to the point. Track three "WRGD Vaterland" then begins with a more A solo/lead guitar overlaps a guitar playing an arpeggio part. After maybe 30 seconds the song then opens into a gang-singalong RAC piece. So far "WRGD Vaterland" seems the most thought out of tracks with some nice changes. The in respects of composition. The fourth track "Auf, Auf..." then opens with a more metallic tone, somewhere between a mid-paced thrash riff with touches of RAC once-more. The second riff/section then evolves into a full on Punk/RAC section which sets the pace of the track. Soon after that second riff we're greated once more by a more thrashing riff. I can hear in parts there are aspects of Nordreich coming through into Sieg Oder Tod ...this is very often the case when one Sole member handles all instruments and compositions. I have always been a fan of a cover of Radikahl who are an RAC/skinhead band from the late 90's. The cover song works perfectly as an ode to Ulfhethnar's side of the cassette begins with the first track "Die Soldaten der Welt" which begins proceedings in a very similar way to many of the Bilskirnir tracks from the past. Instantly it's notable that this particular tracks could have fitted on most other Bilskirnir albums from yesteryear. Widar's vocals are always predominant, strong, emotional and full of a range of ideas that just seem to a lead guitar playing along with a basic rhythmic guitar. The drums are again kept straight forward and simple. Widar's vocals then come to the fore which really completes the whole composition perfectly. Again, this track "could well have been lifted from an unreleased Bilskirnir Ep, I'm somewhat reminded of the Ep from Bilskirnir enactive for many years in Germany.

"Der Werewolf" so Frank Rennicke cover song. Frank Rennicke, a known National Socialist folk singer who has been entitled Ahnenebre which was released a few years after this spirit saw the light of day. The next track "Der Werewolf" so Frank Rennicke cover song.

Blakulla - An Almighty Sacrifice - CD - Merchant of Death

Blakulla is a project from France whose music has always managed to capture something within me which I cannot fully understand or comprehend. The sound of the last few records is like a blazing fire that keeps on raging, defiant (it seems) against the lazy lackluster "trend" of 1001 other band, who would NEVER possess the amount of atmosphere that Blakulla can create. To really understand Blakulla you would have to look at a lot of what SBE brings to a record ...a furious force with zero let-up or posturing. This EP (CD) was released only very recently its 1 sit here reviewing the record in March/19) The first track "Herman the Great" certainly opens the record impressively. The first aspect to the music we hear is a stringed instrument (Mandolin, I do helieve) playing a impressively. The first aspect to the music we hear is a stringed instrument (Mandolin, I do helieve) playing a impressively. The first aspect to the music we hear is a stringed instrument (Mandolin, I do helieve) playing a managed to consider that it is a search when a "catchy" riff and a ferocious pace is set. THIS is exactly what makes Blakulla stand out from soon awakens with a "catchy" riff and a ferocious pace is set. THIS is exactly what makes Blakulla stand out from many bands. It sounds like blakulla just adds everything that's suitable and nothing sounds lazy or watered down. The riffs work so very well together, nothing sounding contrived or forced. The drumming has always been a feature for me when listening to Blakulla and it's apparent that SBE can certainly handle his instruments. The song just for me when listening to Blakulla and it's apparent that SBE can certainly handle his instruments. The song just for we when listening to Blakulla and it's apparent that SBE can certainly handle his instruments. The song just is solid and the whole track works as an assault upon the senses. The production (once more) for Blakulla is very dry but with a decayed reverb bringing' of the atmosphere to the record (much like SBE's cover of "per

Sombre Chemin - Nacht und Krieg - Cassette - Warhorn Records

As of 2019 it is unfortunate to see that Sombre Chemin are now defunct (and have been for a few years now) Sombre Chemin's direction always interested me as I always found their outputs to be unique. "Doctrine" especially is one of my favorite records from the French scene in the mid 2000's. Nacht und Krieg appeared before the full length "Doctrine" and was released the same year as the split 10' with Eole Noir and the split CD with Crux Dissimulata. "Doctrine" and was released the same year as the split 10' which begins with a guitar lead. The song soon Nacht und Krieg opens with the track "Dans L'Éternel Brouillard" which begins with a guitar lead. The song soon descends into a macabre distorted folkish piece with Weltanschauung (vocals) bringing a feverous and maniacal descends into a macabre distorted folkish piece with Weltanschauung (vocals) bringing a feverous and that he has utilized to energy to the track. Vilwolfheim (All instruments) certainly has his own "trademark" sound that he has utilized to energy to the track. Vilwolfheim (All instruments) certainly has his own "trademark" sound that he has utilized to energy to the track. Track two "Nacht Und Krieg" opens with an ambient piece which sounds very whole new depth to the tracks. Track two "Nacht Und Krieg" opens with an ambient piece which sounds very subterranean.

subterranean.

There's an aura of unknowing, a great deal of suspense. The track then emerges with a great riff overlapped by a mid-paced drumbeat. The riff sounds loose, bizarre and again quite folkish in its delivery and atmosphere. The drumming is skittish, raw and serves the riff perfectly.

One thing that seems noticeable is that some of the Sombre Chemin compositions sound semi-improvised. This is one thing that seems noticeable is that some of the Sombre Chemin composition sound semi-improvised aura that always an attractive trait since (as I have mentioned before) I believe black metal often conveys an aura that always an attractive trait since (as I have mentioned before) Bands such as Sombre Chemin, Dead Reptile Shrine and Ildjarn suits minimalistic and loose composition perfectly. Bands such as Sombre Chemin, Dead Reptile Shrine and Ildjarn

(Plus a host of others) have remained in constant rotation for years due to these projects capturing something I do not feel you can find in certain modern bands who have a very "clear" sound, their whole sound is far too clinical. To me, a band like Sombre Chemin perfectly captures an aura and a sound which cannot be manipulated nor contrived. To me, a band like Sombre Chemin perfectly captures an aura and a sound which cannot be manipulated nor contrived. To me, a band like Sombre Chemin at the first track "Hyperborée" starts again with a minimal and basic riff that is side B of the tape features the first track "Hyperborée" starts again with a minimal and basic riff that is overlapped with a thin and tinny drum sound. The bass floats in the background but seems to sit perfectly in the overlapped with a thin and tinny drum sound. The bass floats in the track perfectly. "Hyperborée" again mix Weltanschauung's vocals once more are a focal point and serve the track perfectly. "Hyperborée" again mix Weltanschauung's vocals once more are a focal point and serve the track perfectly. "Hyperborée" again with a wind serve the track of their sound. It seems to me that "Nacht und displays Sombre Chemin at a very interesting time in the development of their sound. It seems to me that "Nacht und displays Sombre Chemin as I can hear aspects of the tracks in the "Doctrine" album.

Album as I can hear aspects of the tracks in the "Doctrine" album.

The final track "Les Drapeaux De Sang" finalizes the demo with a marching drumbeat and a vocal piece from a band of the final track "Les Drapeaux De Sang" finalizes the demo with a marching drumbeat and a vocal piece from a band of the final track "Les Drapeaux De Sang" finalizes the demo with a marching drumbeat and a vocal piece from a band of the final track "Les Drapeaux De Sang" finalizes the demo with a marching drumbeat and a vocal piece from a band of the final track "Les Drapeaux De Sang" finalizes the demo with a marching drumbeat and a vocal piece from a band of the fin

Ymir - S/T - CD - Werewolf Records

Ymir - S/T - CD - Werewolf Repords

Ymir is a priject that was formed back in 199 by lord Sarsofagian (Baptian) & his brother Vtasjarn (6x - Ymir is a priject that was formed back in 199 by lord Sarsofagian (Baptian) & his brother Vtasjarn (6x - Ymir is a priject that was found that the control of the con

Sale Freux/Sanctuaire- Freux-fuyant / Traverser les tempêtes - Split 10''MLP - France D'Oil Prod

Sale Freux/Sanctuaire Freux-fuyant / Traverser les tempêtes - Split 10''MLP - France D'Oil Prod

Sale Freux and Sanctuaire are two projects that really should need only minimal introduction for anyone showing interesting underground black metal within the last "selezas" show projects have had their fair share of interest in underground black metal within the last "selezas" shows the projects have had their fair share of interesting and noteworthy releases over the years and this split seems to merge two bands who (as far as I minteresting and noteworthy releases over the years and this split seems to merge two bands who (as far as I minteresting and unique music. Side A features two tracks from Sale Freux, the concerned always knew how to write interesting and unique music. Side A features two tracks from Sale Freux, the concerned always knew how to write interesting and unique music. Side A features two tracks from Sale Freux, the concerned always knew how to write interesting the profess of the profess of the property of the property of the profess of t



Faustian Pact is a three piece from Finland who released their first demo "of the Desolate Ages" back in 2008. Their following previous works Unfortunately) are made to come by as much as "of the Desolate Ages" is. Albeit. Their following previous works Unfortunately) are made to come by as much as "of the Desolate Ages" is. Albeit. Their following previous works Unfortunately) are made to come by as much as "of the Desolate Ages" is. Albeit. Their following previous works under the previous of the previo

well and I do believe this record will sit in the mind of the listener for some time. Track nine "Yön Viittojen Saleissa" opens with a more ferocious approach again. Refreshing to hear the war drum/timpani in the background accompanied shortly by a synth/keyboard melody carrying the riff. There's once more a nod to Summoning here, some accompanied shortly by a synth/keyboard melody carrying the riff. There's once more a nod to Summoning here, some accompanied shortly by a synth/keyboard melody carrying the riff. There's once more some eastern European/Slavic influence here which is clear influence (to my ears, at-least) There's also once more some eastern European/Slavic influence here which is clear influence (to my ears, at-least) There's also once more some eastern European/Slavic influence here which is always interesting to hear. At the core (if we strip the track down to guitar/bass/drums/vocals) this is very always interesting to hear. At the core (if we strip the track down to guitar/bass/drums/vocals) this is very always interesting to hear for the whole production is perfect and really seems to capture what I believe Faustain Pact were trying to record. The whole production is perfect and really seems to capture what I believe Faustain Pact were trying to record. The whole production is perfect and really seems to capture what I believe Faustain Pact were trying to record. The whole production is perfect and really seems to capture what I believe Faustain Pact were trying to record accompanied by the war drum/timpani and the synth and brass section which invokes a warlike atmosphere. The track accompanied by the war drum/timpani and the synth and brass section which invokes a warlike atmosphere. The track accompanied by the war drum/timpani and the synth and brass section which invokes a warlike atmosphere. The track accompanied by the war drum/timpani and the synth and brass section which invokes a warlike atmosphere. The track accompanied by the ward avariate and track accompanied by the fund and tr

White Wolves Kommando - Blood Order / Darkness and Winter - 7''EP - Self-Released.

White Wolves Kommando - Blood Order / Darkness and winter - / 'EF - Seir-Released.

White Wolves Kommando is (or was)? a project from a few unknown and un-named souls from Finland. Their sound on the first three demos was very raw, almost sounding as if someone had simply placed an old tape recorder in the room and captured the members recording in a rehearsal-like setting. The fourth and final demo (or so it seems) sounds a little more improved (I reviewed it in Feohtan issue #2) Albeit, this EP seems to be the nail in the coffin of White Wolves Kommando since there has been nothing but silence for some years now.

Side A features the track "Blood Order" which opens with a tremolo riff and a repetitive blast beat. The 2nd section add's some keys into the mix which soon fade out along the way. Vocals are quite high in the mix but soverall feel very fitting and natural against the rew and feral backdrop. The riffs (basic as they are) serve one another perfectly here and transition from phase to phase very well. The whole atmosphere is carnal, the sound akin to Satanic Warmaster, Shatargat, Vornat and a host of other projects from the past.

Side B features "Darkness and Winter" which takes a completely different approach with a jangling folk melody slaved at the foreground of the mix. There's a low droning keyboard and assisting to create a more dark and brooding atmosphere. Vocals have a low tone that is spoken (asides from the background) which has a shrieked vocal (somewhat) in the distance. A low floor tom pounds away along with the jangling folk riff and the low-end droning synth. Through the track there are little nuances with the synth playing on a higher scale here and there.

Ichneutic - S/T - 7'' - Kuunpalvelus

Ichneutic are a fairly long running project from England. Their sound has always been very raw and lacking of keyboards, female vocals or "nice" production. Ichneutic embodies the "old way" exceptionally well and (much like long forest) is believe if Ichenutic were Scandinavian or French there would be more attention drawn to them. Old Forest) I believe if Ichenutic were Scandinavian or French there would be more attention drawn to them. Side A forest two traoks that were released back in 2012 by Kuunpalvelus (Atvar's label) from Finland. Side A lot features two traoks that were released back in 2012 by Kuunpalvelus (Atvar's label) from Finland in this features the song "Empty Tower" which begins with a mid-paced drum beat and riff. INSTANTLY there's clearly a lot features the song from Burzum. The vocals even have a "hermit" like approach (very much Burzum-esq) the whole sound of inspiration from Burzum. The vocals even have a "hermit" like approach (very much Burzum-esq) the whole sound of inspiration from Burzum of a drakness and far off planes..." are uttered from Grimnir's voice. The lead guitar personifies a lone man in his desolate abode searching for answers and telling tales of magic, sorrow and darkness. "of untold secrets, A forest of darkness and far off planes..." are uttered from Grimnir's voice. The lead guitar changes somewhat with a tremolo riff which works perfectly well to enhance the whole composition greatly. The track then her riffs serve the whole song so well here and the track unfortunately ends way before it could have. Side B "Long time and the track unfortunately ends way before it could have. Side B "Long time and the track unfortunately ends way before it could have. Side B "Long time and the track unfortunately ends way before it could have. Side B "Long time and the track unfortunately ends way before it could have. Side B "Long time and the track unfortunately ends way before it could have. Side B "Long time and the track unfortunately ends



Caverne - Omphalos - CD - Résilience

Caverne is a solo project of Amertume who's last full length "- Aux Frontières du Monde" you will find in the very same issues as this review of "Omphalos"

Caverne's sound is hard to distinguish in some respects, Amertume is far from a "lazy" composer and much like fellow French band Blakulla the work presented always sounds thorough and well written/parformed. The first track fellow French band Blakulla the work presented always sounds thorough and well written/parformed. The first track section. It is soon accompanied by a drombours de Pierre" which opens with a clean guitar which, like it is a section. It is soon accompanied by a drombours de Pierre" which popens with a clean guitar which. The first track section. It is soon accompanied by a drombours de Pierre" for Amertume. The song the not not insue with that accompanied by a strummed riff from an acoustic guitar and the strummed riff from an acoustic guitar and accompanied by a strummed riff from an acoustic guitar and accompanied by a strummed riff from an acoustic guitar and accompanied by a strummed riff from an acoustic guitar and accompanied by a strummed riff from an acoustic guitar and accompanied by a strummed riff from a manufacture of the strummed riff from an acoustic guitar and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by a strummed riff from a manufacture and accompanied by the opening riff from a strummed riff from a strummed riff from a strummed riff from a strummed riff from a st

Effroi / Crypts of Wallachia - Split - 7'' - Medieval Prophecy Records /Satanic Requem

Effroi / Crypts of Wallachia - Split - 7'' - Medieval Prophecy Records / Satanic Requiem

Effroi & Crypts of Wallachia are two modern projects from Belgium who are most definitely keeping the spirit of underground black metal alive. Both projects have had demos released via the Belgian label Medieval Prophecy who's stance towards social media is most definitely refreshing and truly admirable in an age of excuse making and adhering to alien ethos to underground music and culture.

Satanic Reguium as a label from the USA which is an off-shot of another fairly well known label who's name I shall keep under my hat (theoretically speaking, of course) since I know the label owner was looking to make a "clean break" in some respect. Albeit, bullshit aside it seems this split almost came from out of nowhere in the later days of 2020. From the off comes the Effroi track "Black Riders From Outer Darkness" and instantly I'm taken aback by the sheer audial assault, instantly reminded in part of Bekhira and many others from that old and excellent French scene. Razor-wire guitars are accompanied by a ferocious sonic assault from the vocals and drums. There's some real atmosphere here, invoking an almost medieval aura. I'm also reminded in part of Moonblood, Godless North 6 in some respects even Warloghe or (old) Deathspell Omega & Seigneur Voland. The song has plenty of worthy riffs, time changes and enough going on to make sure the track never gets stale or boring. The whole momentum is full on, there's really no letting up here. The riffs carry the song here perfectly and are aided by the tightly played drums and well performed vocals. Bass is maybe a bit subdued but it's there in the mix. If you are looking to hear something pretentious or "avant-garde" look elsewhere. Crypts of Wallachia's track "Woeful Gleam Upon Snowy Stronghold" opens with a riff that has a far more mid-paced "doom-esq" approach. The track soon descends into a blast beat and the riff sped up. The vocals soon enter, reminding me somewhat of Tom G Warri

Mooncitadel - Moon Calls to Wander the Winter's Majesty - 12''LP - Darker Than Black

Mooncitadel - Moon Calls to Wander the Winter's Majesty - 12''LP - Darker Than Black

Mooncitadel is a project of Stormheit's from Finland which seems to have grown in popularity since the demo tape
"As Nightwind Embraced and the Shadows Caressed" which surfaced on tape in 2016 (via Darker Than Black) this very
12'' record also featured a one sided LP which featured the demo for the first time on vinyl. (Acting somewhat as a
double LP or a three-side LP) if you will. Nuances aside, this new Po Mooncitadels features only two tracks on
the EP, seemingly another "taster" for full length record it seems.
Side A begins proceedings with the track "Moon Calls to Wander the Winter's Majesty" which opens with a thin
side A begins proceedings with the track "Moon Calls to Wander the Winter's Majesty" which opens with a thin
side A begins proceedings with the track "Moon Calls to Wander the Winter's Majesty" which opens with a fantastic
reminded of Emperor, Nocternity or even Limbonic Art. The 2nd riff then comes into the composition with a fantastic
reminded of Emperor, Nocternity or even Limbonic Art. The 2nd riff then comes into the composition with a fantastic
folkish riff, this time giving an almost "Slavic" aura you might hear from Tempacor or Nokturnal Mortum. The aura
down soon and there's a real nocturnal "aura" to the riffs and production. The tracks breaks
here is drenched in mysticism and there's a real nocturnal "aura" to the riffs and production. The tracks breaks
down soon and there's a part of me that feits this this that the state production of the sort. The track then goes back into the first riff with the fast paced drumming and memorable
something of the sort. The track then goes back into the first riff with the fast paced drumming and memorable
something of the sort. The track then goes back into the first riff with the fast paced drumming and memorable
something of the sort. The track then goes back into the first riff with the fast paced drumming and memorable
something of the sort. The track then

Aryan Blood - Sturme aus Stahl - MCD - DTB/Nebelklang

Aryan Blood is a project that dates back to 1996 when this demo/EP "Sturme aus Stahl" was first recorded. After a few years later Aryan Blood worked on a multitude of releases from demos to splits with Eisenwinter, Capricornus, Satanic Warmaster; Evil, Flammentod, Nordreich and The True Frost. Somehow, and for what reason is not known ... "Sturme aus Stahl" seemed to have been unreleased and left by the wayside in the Aryan Blood back catalogue. Recently Darker Than Black released this unreleased MCD from Aryan Blood.

With liner notes reading: Recorded during the sessions for the never released first demo back in early 1996. Years later when the long believed to be lost master tapes resurfaced, the decision was made to record complete new vocal tracks as half the material existed only in instrumental form. Don't mistake this as a glimpse into future releases but take it for what it is instead: A long forgotten relic from a bygone era when black metal was still a mysterious cult instead of another Hollywood travesty for entertainment purposes.

Track one "Blutorden" begins the demo with a complete onslaught to the senses. I'm reminded of Capricornus, Kristallnacht, Eisenwinter and so forth. This certainly is different from what was to come in future from Aryan Blood YET the approach on this old demo works perfectly for Aryan Blood. The track has absolutely no let -up and Blood YET the approach on this old demo works perfectly for Aryan Blood. The track has absolutely no let -up and Blood YET to approach on this old demo works perfectly for Aryan Blood. The track has absolutely no let -up and Blood YET to approach on this old yet and the similar kind of assault. Again, devoid of sounding nice or being suitable to modern sensibilities to bring forth a similar kind of assault. Again, devoid of sounding nice or being suitable to modern sensibilities or politically forrect music for the discerning metal-head. Track two" Arisches Ritter" also begins in a similar or politically forrect music for the discerning metal-head. Track two assistant instrument to the primitive carnage. The drum machine works more like a hail of bullets than it does an assistant instrument to the primitive and coarse riffs that are present in the track.

Track three "Sacred Bloodline" again shows no sign of slowing down as Aryan Blood again goes for the throat in this track too. Vocals are very fitting for the warlike barrage of chaos and hatred. There are once again zero let-up or fanciful technical riffs. "Sacred Bloodline" once more just seals the fate of this demo and the whole approach. In a second the second process of the programmed drums and the way of this EP/Demo. Once again, the riffs flow furiously through the chaos that is the programmed drums and the vitriolic vocals.

Einherjar - Sur les sentiers d'une guerre païenne - Cassette - Sabbath's Fire

Einherjar - Sur les sentiers d'une guerre paienne - Cassette - Sabbath's Fire

Einherjar were a short lived project from Belgium who displayed (on this cassette) their few (yet interesting) hymns. The first track "Dithyrambe à Belenos"opens proceedings with a rather delicate piece...birds tweeting in the distance and a cello/harp piece playing an evocative piece of classical music.Shortly after (what proceeds) awakens a strong choir of sounds to invoke battle. Already this track is setting the pace for what is to come. (Whatever that may be) The second track "Victoire èpique" then opens with a more muted/distorted sound. The spoken French vocals then turn into screamed vocals! The standard is now set and the tracks opens up with a few very good (yet simple) riffs that invoke a certain feeling you might have heard on a few Sombre Chemin records a few years ago. The whole atmosphere is soaked in an aura that is warlike. There's a certain nod to Bathory, Graveland and many other European bands from the 90's/00's too.
The track certainly has a lot of energy and spirit without the composition going into a messy haze where nothing is "together" or well combined. Composition is strong, thought out and delivered perfectly. The third track "Sur les sentiers d'une guerre palenne" opens again with a heavy dose of warlike atmosphere. The riff (first) certainly sounds like something that could have been heard on a multitude of recordings from yesteryear BUT it works perfectly as an opening riff. Once again it's evident that Einherjar was not a project that wrote anything that was technically outstanding but again, it's evident that atmosphere (and simplicity) works best for so many projects and bands. the track then drops into a clean guitar piece fifth plays a rather somber melody (reminding me a little of Immortal) The keys/choir then come into the composition and a distorted guitar in the background plays a few chords to add to the aiready murky production. After this short segment but not sortiums to its original few ri

Armatus/Akitsa - "Me Ne Frego" - Split 7'' - Sniper Records/IG Farben

Akitsa and Armatus are two projects who have completely had their different styles since both projects were born many years back. Akitsa (As elaborated in previous reviews) seem to incorporate many different styles into their own unique approach such as Noise, Punk/RAC, Folk and a very minimal yet chaotic style of Black Metal. Armatus are not so unique, and have never claimed to be in any way "modern" nor have they tried to adhere to trends or current "politically correct" mindsets. Armatus certainly will NEVER be the band to apologies to those who deem black metal to do so.

"politically correct" mindsets. Armatus certainly will NEVER be the band to apologies to those who deem black metal simply as just "music" as Armatus have been going for the throat for many years and I would imagine shall continue to do so.

Side A (of this white label 7') features the one track from Armatus "B.O.A.J.I.O.M.H." due to a pressing error (I would assume) which is followed on the same side by Akitsa's "Le Grand Jour" leaving the B side with the final Armatus track "W.B.M." on the reverse side.

Albeit, onwards to the first track from Armatus "B.O.A.J.I.O.M.H." that opens with a thin guitar sound that sounds automatically like the track was recorded in a live setting. The vocals sit perfectly in the mix and don't act too heavily as a distraction from the riffs. There's always a similar atmosphere to Armatus' tracks which really leaves you wondering what will happen next. There's a completely amateur and punkish nature to Armatus' recordings which really has a draw to them. Much like many reviews I have completed in the Feohtan zines, my preference is more so for demo recordings and raw productions. Track two (This time from Akitsa) "Le Grande Jour" opens with a "trademark" vocal style really brings out that familiar approach from Akitsa. There's something about this Akitsa track that stands out a little, it could well be the live drums and slightly more "live" sound to the recording that suits Akitsa well but doesn't quite seem to capture at their best. The track seems to serve as an alternative to Armatus' approach but in all honestly this is far from Akitsa's best track to date but it serves fine as an example of Akitsa's hypotic composition style that I think many bands would find hard to emulate or replicate. Unfortunately the track kind of fades off into the mire and never really encapsulates me like many other Akitsa recordings have throughout the years.

Side B features the track "M.B.M." by Armatus. The song opens with a spoken piece and a few gunshots. The track then begins musically with a

Tyskland - Cild - CD-R - Donnerschiag Propaganda

Tyskland was a project of Deimos (Totenburg) which existed only for a few years.

"Cild" was their first full length which displays a band that really showed some interesting ideas. Unfortunately "Cild" was their first full length which displays a band that really showed some interesting begins with the first the band seems to have ceased activity since 2004 when this culture of the control of the control of their control of the

Starlem - Night of Blood - Cassette - Herega Warfare

Starlem are a one man band from Germany who features the very productive Avenger (Nocturnal, Hekate, Angel of Dannation, Black Priest of Starn, Front Beast etc...)

Dannation, Black Priest of Starn, Front Beast etc...)

In my opinion Starlem of Darkness and Evil' begins with a storm and the cold winter wind aweeping across the me! Track one "Stor no denying this sounds like a great prelude for what is conson after the storm comes a landscape of sorts from Avenger and then comes forth the music. Stars are deserved by the likes "most of the storm of the storm comes and the conson for the music. Stars are and improved so wonding. There's most of the storm of th



